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Hollywood

studio magazine

VOLUME 14, NO. 2/1980 /\$1.50

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Redhead

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HAYWARD**

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stalked her life

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fabulous career

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Underrated Gem**

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LONE RANGER
on location in New Mexico

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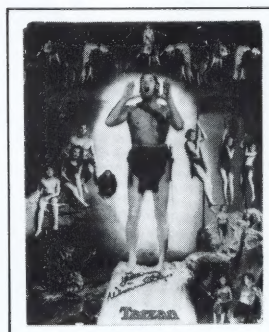
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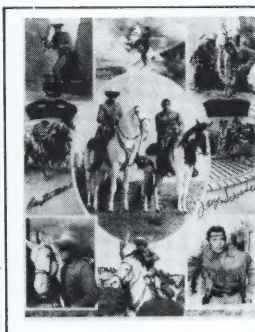
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MOVIE REEL

MOVIETONE NEWS FILM LIBRARY DONATED TO SO. CAROLINA UNIVERSITY

The movietone News film library of 60 million feet of sound and silent newsreel film photographed between 1912 and 1963 will be donated to the University of South Carolina.

The Movietone newsreel library, considered the world's largest, is now housed in New York City and is partly on nitrate film which will be converted to safety films before it is moved to South Carolina.

At the University, which pioneered in audio-visual presentaion, a new library is being completed which will be readily accessible to scholars and the public to allow research on the old films.

UCLA FILM ARCHIVES LARGEST IN WEST

UCLA Film Archives is the largest film archives in the Western United States, with more than 12,000 films in its collection. It has an ongoing film preservation program, which has enabled UCLA to safeguard many important films including Orson Welles' "Macbeth," Mark Robson's "Home of the Brave," King Vidor's "Street Scene," Fred Allen's "It's in the Bag," and many other features and shorts. UCLA has preserved the only known surviving prints of "Young America" and "After Tomorrow," both produced by Fox in 1932.

The tribute to the UCLA Film Archives Preservation Program is the second in the Academy's 1980 retrospective series, which continues through December. Screenings at Academy's Samuel Goldwyn Theatre in Beverly Hills.



Gene Autrey, The Singing Cowboy rides again in a personal collection exhibit (through Sept. 28) spanning his 93-film career as well as his 50th Anniversary in recording, radio, television and professional baseball. A weekly Saturday matinee at Los Angeles' California Museum's new 99-seat Hearst Discovery Theater features a Gene Autrey western, an episode of the first (and only) science-fiction western in which Autrey starred in 1935 "The Phantom Empire." Both the exhibit and film retrospective (2p.m.) are free to the public.

PHOTO BY FRANK LEIBERMAN

GENE AUTREY RETROSPECTIVES

The California State Museum of Science and Industry at Exposition Park honored Gene Autrey with a 13-week exhibit and film retrospective. The multimillionaire businessman's own station, KTLA Channel 5 ran a special, "Gene Autrey: An American Hero," clips from an early special, *Phantom Empire*, and back-to-back Autrey westerns, *Melody Ranch* and *Back In The Saddle*.

GIA SCALA MEMORIAL

Tina Scala, the younger sister of Gia Scala, has founded the "Scala Repertory Co." in memory of her sister who died prematurely from Arteriosclerosis.

This is a living tribute to Gia, who delighted audiences during her short life starring in 15 movies, 5 Alfred Hitchcock TV thrillers and

numerous other TV movies. One of her most memorable performances was in "The Guns of Navarone" with Gregory Peck, Anthony Quinn and David Niven. A scene from the movie is displayed at the Movieland Wax Museum in Buena Park, California.

Presently, the Scala Repertory Co. held their first production with Joe Orton's comedy, *Loot*, at the Joey Harris Theatre in Santa Monica, California. The Acting Company plans to bring a cosmopolitan flavor to the West Coast by doing a selection of plays from different countries performed by American Actors. It will give new talent the opportunity to be seen in their craft and the veteran actor to enhance the theatre with his experience.

Glo Davis

The Wilbur Theatre in Boston has been purchased by a concert organization at the University of Massachusetts at Amherst.

GEORGE PAL MEMORIAL AWARD ESTABLISHED

The Academy of Science Fiction, Fantasy and Horror Films, a non-profit academy of 3,000 members with headquarters in Hollywood, has established the George Pal Memorial Award. This award will be given for outstanding achievement by an individual in science fiction, fantasy or horror in film, television, literature or other arts.

First nominees for the George Pal Award are: Forrest J. Ackerman, editor, for his museum collection, the Ackermansion; John Badham, director, for *Dracula* (1979); Helen Gahagan Douglas, former congresswoman, for her role in the 1935 fantasy movie "She"; Carl Sagan, scientist and author, for his chapter on science fiction in his new book, *Broca's Brain*; and Peter Sellers for his role in the film "Being There."

For information of winner, contact: Dr. Reed at 752-5811.

HOLLYWOOD STUDIO CLUB PRESERVATION

The Hollywood Studio Club, the subject of a two-part *HSM* a few years ago, is in danger of being torn down. A group called Hollywood El Centro-Lexington Preservation Association, is diligently working to get the federal government to include the club in the National Register of Historic Places. With such a history, this splendid old building most certainly deserves the honor, which also would prevent it from being destroyed or misused. You can help with this project by writing to: State Historical Preservation, Department of Parks and Recreation, P.O. Box 2390, Sacramento, California 95811.

VITAGRAPH STUDIOS TO

ROLL AGAIN

Vitagraph Studios, one of the major centers of American filmmaking before World War I, will be back in operation this fall. International Studio System, a firm headed by Jed Hamburg, a former investment banker, and his son Stephen, purchased the East Hollywood studio for \$1.6 million from Yeshiva University, the studio's owner. Although it has not been extensively used since Warners made some early talkies there, Vitagraph's two soundstages are reported in operating condition. The Hamburgs have indicated plans to invest an additional \$1.2 million to modernize the complex.

GOLDWYN STUDIO SOLD TO WARNERS

All during his career as a premier American filmmaker, Sam Goldwyn fought the idea of bigness. His operation was small, turning out a limited number of well-made feature films. He disdained Metro-Goldwyn-Mayer, with which his only connection was his surname, and concentrated his operation in the 12-acre Samuel Goldwyn Studios on the corner of Santa Monica Boulevard and Formosa Avenue. It is ironic that the studio Goldwyn built has been purchased by one of his biggest competitors. Warner Brothers. The price: \$35.5 million. When Goldwyn died at 91 in 1974, ownership of the property passed to his widow, Frances. Goldwyn died in 1976, leaving the studio to the Motion Picture Fund.

PIG PRAISE FROM 'MISS PIGGY'

Carol Channing has grown quite used to congratulatory telegrams on opening nights, but one she didn't expect came following her recent appearance on "The Muppet Show." The telegram read: "Carol, working with you was one of the high points of my career, as I'm sure it was of yours. Let this not be the only artistic collaboration between 'vous et moi.'" The wire was signed, "Piggy."

STAGE news & reviews

Kirk Crivello

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To celebrate Knott's Berry Farm's Diamond Jubilee, the Knott family has constructed a multi-million dollar enlargement and opened the summer season with **Debbie Reynolds**, starring in the Good Time Theatre. "For some of you younger people who've never heard of me — I'm Princess Leia's mother!" So announced Debbie, who still continues to dazzle and delight audiences. From her opening number "I Got the Music in Me," everything about her show is first-rate. One of the crowds favorite lines was about how the 32-year show business veteran keeps trim. "I don't diet," she says. "I just keep a picture of Elizabeth Taylor on my refrigerator door."

Mickey Rooney and **Ann Miller** continue their joyous renaissance on Broadway in *Sugar Babies*. Ann acts very persuasively, sings some

DANCERS SOCIETY GYPSY PICNIC

The Professional Dancers Society held their annual "Gypsy Picnic" at Century Park, across from 20th-Century-Fox. On display were stills of past movie musicals, which included many members. There were strolling musicians, a Pinata for the children, a dancers baseball and Gypsy T-Shirts for sale. One of the primary objectives of PDS is acquisition of a retirement facility for ex-dancers much like the Motion Picture Country Home. The secondary goal is to establish two kinds of scholarships for young dancers. The first will be Academic Memorial

memory-gilded oldies and dances hard, but without any visible effort.

Maureen O'Sullivan, **Theresa Wright** and **Gary Merrill** light up the New York Stage in *Morning's At Seven*. A comedy about sisters whose eccentricities play havoc with each other and their families.

HEPBURN, HESTON AND MASON STAR

Katherine Hepburn, **Charlton Heston** and **Marsha Mason** will star in three productions which have been set for the Ahmanson Theatre's 1980—81 season.

Heston, who will be making his fifth appearance at the Ahmanson, will portray Sherlock Holmes in Paul Giovanni's "The Crucifer of Blood," which will play December 5, 1980, through January 17, 1981, as the second production in the Ahmanson's 14th season. Hepburn will star in the world premiere of Ernest Thompson's "The West Side Waltz," which was commissioned expressly for the Ahmanson through the first George Seaton award for playwrights and which will play January 23—March 14, 1981. Mason will play the title roll in a new adaptation of Friedrich Schiller's "Mary Stuart," which will conclude the season April 10—May 23.

Scholarships given within the University system in the names of: Carol Haney, Jack Cole, Robert Alton, Lester Horton, Seymour Felix, and Nick Castle. The second will focus upon the dance studios of So. California with annual scholarship auditions to select young dancers for additional training. Milling about were Juliet Prowse and her young son, Janet Leigh, Betty and Jane Kean, Milton Berle, Hermes Pan, Jeff Parker, Dee Turnell and Gene Nelson.

MOVIE BRIEFS

Julie Andrews and **Nanette Fabray** were named "Women of the World" at an awards luncheon held at Los Angeles' Century Plaza Hotel by the

CANADIAN FILM BOARD DONATES FILMS TO ACADEMY FILM ARCHIVES

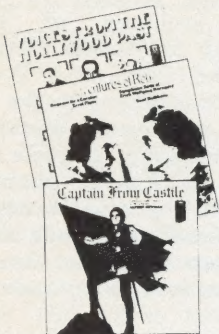
The National Film Board of Canada has donated 20 new prints of its Academy Award-nominated pictures to the Film Archives of the Academy of Motion Picture Arts and Sciences. These prints, in addition to the 24 prints previously donated to the Academy, complete the list of 44 motion pictures produced by the National Film Board of Canada that have been nominated for, or have received, an Academy Award.

The prints received from the National Film Board of Canada represent an important step forward in the Academy's continuing efforts to improve and enlarge its film archives, according to Rodney Recor, Academy executive assistant in charge of film archives and production. Recor has initiated a program to acquire a print of every film to have received an Academy Award or nomination so that the Academy will have a complete record of Academy Award achievements.

International Orphans. Sara O'Meara and Yvonne Federson founded the group. . . . **Frank Sinatra's** July concert series at Universal Amphitheatre was sold out within one day of receipt of mail applications, proving ole 'blue eyes' is stronger than ever. . . . **Glenn Ford's** new production company will produce "Chesty," the life story of the late Lt. General "Chester" Puller, veteran of four WWTL campaigns, the Korean War, expeditionary service in China. Ford will also star in the film. . . . **Tokyo.** **Sir Alfred Hitchcock** had legions of fans in Japan and his death is being marked by special showings of his movies. Every major television station scheduled a Hitchcock thriller. . . . Did you know the name of the Lone Ranger's faithful Indian friend, Tonto, in Spanish means 'fool.' . . . Note from **Canne's Film Festival**—wandering through the film market, you find out

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Uninvited, "Stella by Starlight" (Victor Young)/
Exodus (Ernest Gold)/Gone With the Wind
(Max Steiner)/The Best Years of Our Lives
(Hugo Friedhofer)/Spellbound (Miklos Rozsa)/
A Place in the Sun (Franz
Waxman)/Raintree County
(John Green)

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by John Rose.

MOVIE REEL

what became of the stars of
yesterday. **Anita Ekberg** and
Joe D' Allesandro were there
in a horror film "Killer Nun."
There were also three
Westerns made in Bulgaria
starring **Guy Madison** . . .
Ginger Rogers and **Sid Caesar**
are preparing their new circuit
tour "Anything Goes" which
has a good chance of winding
up as a big time Broadway
revival . . . "Sheena," Queen of
the Jungle, popular comic
strip heroine of the thirties
and forties and later a
television series, will finally
make its screen debut.

Columbia Pictures produces . .
. 85 year old director, **King
Vidor** has been cast in the role
of a grandfather in "Love and
Money," a political action
film. Vidor last acted in the
1928 movie "Show People"
and last directed in the mid-
1950s . . . **James Cagney**, 80,
who reportedly has turned
down hundreds of offers since
his last movie made in 1962,
has agreed to appear in the
film version of the best selling
novel "Ragtime." . . . **Paul
McCartney** was mobbed by
hundreds of shrieking,
autograph-seeking fans in
London when **Yul Brynner**
presented the ex-Beatle with
the British entertainment
industry's **Ivor Novello**
Award for outstanding
service to British music. . . .
George Burns and **John
Denver**, who co-starred in the
film "Oh, God!," will unite for
the first time in concert,
September 25-28 at the
Universal Amphitheatre. A
Universal spokesperson said
the pairing will be the final
attraction in the outdoor
theater's summer season. It'll
be the veteran comedian's
first appearance there, but the
fourth for Denver . . . Italian
actress **Sophia Loren**, in a rare
visit to the United States,
greets singer **Diana Ross**
backstage at Caesar's Palace
Hotel recently. The actress
was in Las Vegas for business
meetings with executives of a
beauty firm which is
introducing a fragrance which
will carry her name . . . The
first "Jimmy Durante Best of
Las Vegas Awards" show was
a whopping success with all
the big stars appearing,

including **Milton Berle**, **Rose
Marie**, **Sonny King**, **Liberace**,
Sammy Davis, Jr., **Lola
Falana**, and **Ann-Margret**
aired in mid-July from the
Maxim in Las Vegas . . . A
tribute to **Sammy Davis, Jr.'s**
50 years in show business was
celebrated with a gala party at
Movieland Wax Museum in
Buena Park, CA . . . **Jerry
Lewis** is appearing at the
Sahara in Las Vegas, July
17-30, October 30 to
November 5 and December
18-24.

FILM FESTIVALS

August 9-13: 34th Annual
**University Film Association
Conference**, Austin, TX.
Contact: Robert Davis, Dept.
of Radio-TV-Film, U. of
TX, Austin, TX 78712, (512)
471-4071.

August 15-14:
Trickfilm/Chicago '80,
Chicago, IL. Contact: Camille
Cook, Film Center, School of
the Art Institute of Chicago,
Columbus & Jackson,
Chicago, IL 60603, (312) 443-
3733.

August 16-23: 26th **Robert
Flaherty Film Seminar**,
Wells College, Aurora, NY.
Contact: Barbara Van Dyke,
International Film Seminars,
1860 Broadway, Suite 1108,
New York, NY 10023, (212)
247-5536.

August 21-23: **San
Antonio CineFestival**, San
Antonio, TX. Contact: Adan
Medrano, Centro de
Communication, P.O. Box 96,
San Antonio, TX 78291, (512)
736-1685.

August 23-28: **Ottawa
International Animated Film
Festival**, Ottawa, Ontario,
Canada. Contact: OIAFF, 75
Albert St., Suite 1105,
Ottawa, Ontario, K1P 5E7,
Canada, (613) 238-6748.

August 29-September 1:
Telluride Film Festival,
Telluride, CO. Contact: TFF,
P.O. Box 247, Telluride, CO
81435, (303) 728-4401.

August 29-September 1:
**Society for Cinephiles
CINECON 16**, Los Angeles,
CA. Contact: Marty Kearns,
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SUSAN HAYWARD

Although **Susan Hayward** won an Academy Award for *I Want to Live!*, she always believed her finest performance was as **Lillian Roth** in *I'll Cry Tomorrow*.

Susan Hayward— The rebellious survivor

By Patrick Agan

"I realized right away that Hollywood was going to be a tough nut to crack but as soon as I cashed in my return ticket I knew I'd give it my best shot."

Susan talking about her early days in Hollywood.

"I never thought of myself as an 'artiste'. I'm a working actress, and I think, a good one; but what I'm really interested in is the chance to get out there and make believe. Actors are like children, you know; we still like to dress up and play house."

Susan talking to a reporter in 1972.

Susan Hayward was born in Brooklyn and brought from that borough a stubborn sexuality that made her, of all the women labeled Love Goddess, the most pugnaciously earthy. She was able to jump off her pedestal at the drop of a good punch line or the prospect of a challenge. Her insinuating, self-centered beauty, highlighted by a thatch of flaming red hair, made her one of the most distinctive personalities ever to storm across a movie screen. There's scarcely a picture she made, stinkers included, that an audience could walk away from feeling cheated.

Perhaps her screen persona was forged by her turbulent childhood; certainly part of it was — her insinuating swagger. Her family was so poor that when Susan was struck by a car on her way to grammar school, fracturing both legs and dislocating a hip, they couldn't afford proper medical care and took her to a free clinic. For months her mother pulled her to school in a wagon and the bones never knitted properly. Nor for that matter did the emotional scars. Ultimately, though, Susan transformed that tragedy into an asset, her distinctive walk.

Determined to be a star from the first day she set foot in Hollywood to be tested for Scarlett, Susan was one of the most individual beauties the town had ever seen, and, while she missed out being the mistress of Tara — Selznick told her to go home but she snapped back "I think I'll stay — I like oranges" — she stuck around to carve out an exceptional career, hanging in there past contract days and salad days, always punching,



always fighting to make a script or a costume work to her best advantage. In fact, it took the Bible itself to make her hedge her bets. When asked what she thought of doing *David and Bathsheba* in 1951 with Gregory Peck, she quickly replied, "I'd like it a helluva lot better if it was called *Bathsheba and David!*"

That was later in her career, though; at the beginning she took what she could get (like the vapid beauty role in 39's *Beau Geste* which she got by default when Frances Farmer decamped for Broadway) yet underneath those seemingly pallid roles, she kept chiseling away toward a reputation that eventually led to some of the finest characterizations any actress could ask for. She even got a chance to sink her teeth into a Scarlett-type character in 1948's *Tap Roots*.

Over the years Susan played

women on the way up in *Canyon Passage* (1946) and *Tulsa* (1949) and on the way down — literally, in De Mille's *Reap the Wild Wind* (1942), and figuratively, in *Smashup—The Story of a Woman* (1947). In the classic comedy *I Married a Witch*

Continued on Page 33



New Susan Hayward Biography's Due

Two new biogs on actress Susan Hayward are set for publication this fall. One by Beverly Linet; Atheneum, Publishers and the other by Christopher P. Andersen via Doubleday. Beverly is the author of the current Alan Ladd biography, *Ladd*, and Andersen is an editor at *People* magazine.

Susan Hayward—Dramatic and Fiery— Wins Five Nominations and Oscar

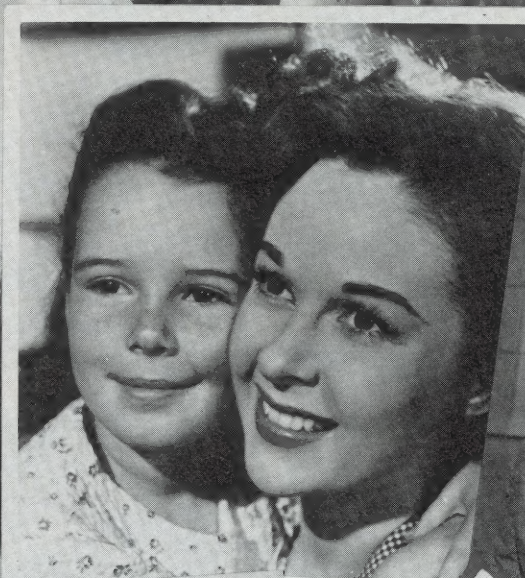


Smashup—The Story of a Woman (1947).

Reap the Wild Wind (1942),



PATRICK AGAN IS THE AUTHOR OF "THE DECLINE AND FALL OF THE LOVE GODDESSES" (PINNACLE BOOKS) AND IS BASED IN HOLLYWOOD.



(Photos left to right)—1. Susan Hayward in the early 1940s. 2. Susan with Julie London in "Tap Roots." 3. Susan in 1946. 4. Susan and Tyrone Power in "Rawhide." 5. Gigi Perreau, Susan in "My Foolish Heart." 6. "With a Song in My Heart" starred Susan with David Wayne. 7. Marsha Hunt and Susan Hayward in "Smash-Up," the story of a woman. 8. George Sanders and Susan in "I Can Get It for You Wholesale."—From the Doug McClelland collection.



(Photos left to right)—1. **Susan Hayward** in costume for "**David and Bathsheba**," 1951, 20th Century Fox. 2. One of **Susan's** most glamorous parts in "**Back Street**" remake. 3. "**Tulsa**" shows Susan with her first gusher. 4. A later shot of Susan doing "**Mame**" in Las Vegas. 5. "**The Conqueror**" stars **Susan**, **John Wayne** and co-stars **Pedro Armendariz**. 6. All hail Hayward in "**Demetrius and the Gladiators**" includes **Charles Evans**, **William Marshall**, **Victor Mature** and **Ernest Borgnine**. 7. **Susan** in "**The President's Lady**" expires as husband (**Andrew Jackson**) **Charlton Heston** looks on. 8. Susan in her **Oscar winning** role in the dramatic "**I Want To Live**" 1959.—From the Doug McClelland collection. One of the last candid photos taken of **Susan Hayward**. Patrick Agan photo.

SUSAN HAYWARD— A STAR'S STAR

Oscar winner for the unforgettable dramatic film—“*I Want to Live*”

by George Haddad-Garcia

She was, along with Marilyn Monroe, the most popular female movie star of the 1950s. In the beginning, she was just another pretty face, a genuine redhead shipped to Hollywood fresh from the *Saturday Evening Post* to test for the role of Scarlett O'Hara. Edith Marrener

ly, Ms. Bergman was her favorite actress. The two co-starred in *Adam Had Four Sons*, when Ingrid was already a superstar and Susan was struggling with “other woman” parts. Recalls the Swede, “She was so beautiful and so earnest. I could tell she wanted more than anything to be a star, and I tried to help her.

“I made sure they gave her several



Regarding her volatile temperament, the kind attributed to the natural redhead, Susan once said, “If we don't blow up once in a while, people think we're sick.”



Susan's career was just getting started when she made *Beau Geste* in 1939 with Ray Milland.



Susan with her favorite actress, Ingrid Bergman, in *Adam Had Four Sons*. Conversely, Susan was Ms. Bergman's favorite actress.

didn't get the job, but she stayed on, never looking back to Brooklyn (like Streisand, she hailed from Flatbush and attended Erasmus High). From starlet she moved to become “a bargain-basement Bette Davis,” and improving with age, she became a quintessential superstar: ultra-professional, highly private, very self-confident and always glamorous and exciting.

March 1980 was the five-year anniversary of the death of Susan Hayward. She was a worldwide favorite, even more popular overseas than at home. Though she spent the last several years of her life far from tinseltown, in the Deep South, she was also a star's star. She happened to be the all-time favorite of no less than Greta Garbo. She was also Ingrid Bergman's favorite actress and, converse-

closeups. I knew then that someday she would be very, very popular.”

My Foolish Heart was one of Susan Hayward's breakthrough films. Over the years, she made approximately 50 motion pictures, and they are vividly recalled in the first major book on Hayward, Eduardo Moreno's *The Films of Susan Hayward* (Citadel Press, \$14.95). The book is chockful of beautiful black-and-white photos, many from Moreno's Hayward collection of thousands of pictures and artifacts from her glorious career.

Moreno notes, “She was one of the very few women in Hollywood who was both radiantly gorgeous, extremely feminine, and also a superb thespian, a very liberated and tough woman.” *The Films of Susan Hayward* is the definitive volume on The Redhead, as she was affectionately

known to John Wayne, Ty Power and literally dozens of other leading men. Unlike Bette Davis, Hayward was usually teamed with big-name male stars, and though she could hold her own with any man, she never competed directly with them. Moreno notes that Susan's numerous screen deaths were a masochist's delight, and she was finished off in various dramatic ways, listed in the book.

Patty Duke, who co-starred with her in *The Valley of the Dolls*, recalls, “I was so nervous and reluctant about pulling off Susan's wig in the notorious fight scene in the john between Neely O'Hara and Helen Lawson.”

Ms. Hayward continued filming through the early 70s, then doing a singular stage appearance as *Mame* and two TV movies which scored well

in the ratings but didn't become series, although they were pilots (this was before *Police Woman*, *Charlie's Angels*, etc.). Her last public appearance was on the Academy Awards show, on the arm of former co-star Charlton Heston (*The President's Lady*); few knew how ill she was, or that the cancerous brain tumors had claimed her mane of beautiful red hair and had sapped her strength alarmingly.

Susan was Oscar-nominated five times, and her fourth loss—to Anna Magnani—was extremely unpopular with the public and Hollywood alike. She finally won for the shocking *I Want to Live!*, called by some “the best argument ever made against capital punishment.” Her other unforgettable greats included *With a Song in My Heart*, *I'll Cry Tomorrow*, *Stolen Hours* (a remake of Bette's *Dark Victory*), *David and Bathsheba*, *Demetrius and the Gladiators*, *Untamed* and one movie so horribly bad it is now a cult classic, *The Conqueror*, in which John Wayne played Genghis Khan and Susan essayed a Mongolian princess named Bortai.

After the riveting *I Want to Live!* in 1959, her roles diminished in size and quality. But she finally got to co-star with Bette Davis in Harold Robbins' sensational *Where Love Has Gone*, based on the Johnny Stompanato murder and featuring Susan as a Lana Turner-type celebrity. Unfortunately, the two great stars did not get on. For one thing, Susan got top billing. And though only 10 years younger than Davis, she was much younger looking and played her daughter. At the end of the film, Susan's character got to rip apart a painting of Bette's character; she did it with intense glee!

The Hayward private life was equally temperamental, also marked by long stretches of calm and outbursts of storm. Her first husband, Jess Barker, fathered her twins but the divorce was extremely messy. Years before he had been seen slapping Susan at their home, from which he carried her nude and dumped her into their swimming pool. Her second, childless, marriage to Georgian businessman Eaton Chalkley, was much happier; she moved to Georgia but was encouraged by her husband to continue her career.

“Hayward was a man's woman,” notes fan/author Eduardo Moreno. “She did not always get along with women, and after she became a star, she seldom had other women co-starring in her pictures.” One female newcomer in *Demetrius and the Gladiators* was Anne Bancroft, who has explained, “It took her a long time to let her feelings show, and she wasn't



outgoing, but she was a true friend once she decided to make you her friend, and talk about professional. . . .” Never in her long career did Susan miss a day of shooting, even when her beloved second husband died. At the time, she was making *The Honey Pot* in Venice with Rex Harrison, and she commuted regularly between Italy and Georgia.

“She was a giant of an actress,” recalls Charlton Heston. “She had awesome talent and screen presence, but she also made a man want to befriend her and protect her.” The late Peter Finch, who co-starred with her in an early-60s film on euthanasia called *I Thank a Fool*, paid her this tribute:

“Susan was always ready to learn something new, no matter from whom. She was the opposite of a snob, and she knew her craft per-



Susan played singer Jane Froman in *With a Song in My Heart*, one of five pictures which won her an Oscar nomination.

fectly. On the other hand, she was an actress—she never attempted to direct or give orders. She knew she was a star, but she was also grateful to be one.” ☆



Susan's last public appearance—with Charlton Heston at the Academy Awards. You can see from this picture that illness was taking its toll. A few months later she was dead.

The Lost Moment: Underrated Gem



"The Last Moment," the only movie directed by Martin Gabel, starred **Susan Hayward**, with **Robert Cummings** and **Agnes Moorhead**.

by Doug McClelland

(The following is an excerpt from **Susan Hayward: The Divine Bitch**, by Doug McClelland, published in 1973 by Pinnacle Books. It is reprinted here with the permission of the author.)

It is doubtful that the social, American expatriate Henry James, great and prolific man of letters though he was, could ever have imagined that a poor little Brooklyn carrotop would someday play one of his complex heroines, let alone a Venetian one. But that's just what happened in 1947's Walter Wanger-Universal production *The Lost Moment*, adapted from James' novella *The Aspern Papers* by Leonardo Bercovici with, in the fashion of Hollywood's Freud-obsessed '40s, even more "psychological" pivots than the original writer had devised. It is probably the late star Susan Hayward's most stylish vehicle, and her most underrated.

Hayward gives a gripping performance as Tina Bordereau, the tautly beautiful delusionary (actually, perhaps *too* beautiful for a girl life was passing by) who runs an ancient mansion with a ramrod, reclusive authority but who literally lets her hair down at night and imagines herself the adoring sweetheart of a long-disappeared poet, Jeffrey Ashton. In



Susan Hayward in an eerie scene from "The Last Moment."

reality, it is her 105-year-old "aunt" (Agnes Moorehead) who had been his inamorata and, the crone eventually gasps, his crime-of-passion murderess — that one patch in the garden where nothing will grow. It is she, too, who unintentionally had helped to derange her orphaned niece by reading her over and over from childhood the poet's passionate love letters. Into this precarious household

comes American boarder Robert Cummings, there ostensibly to write but really a publisher after "the Ashton papers."

"Isn't it a bit lonely here for you?", he quizzes the austere young Hayward upon arrival at the remote, sprawling palazzo — she, wrote James, who "always had a look of musty mourning (as if she were wearing out old robes of sorrow that would not come to an end)."

"It's only being with people that makes one lonely," replies a stiffening Hayward, abiding him at first only because they need his money.

Cummings, himself "always at home with the past," soon succumbs to the disturbed "Miss Tina . . . who walked dead among the living, and living among the dead." Their love scenes make tenderest pentimentos — the moonlit waltz in a fading bower, a rapturous Hayward alter ego believing herself in Ashton's arms . . . Cummings' gradual thaw of her rigid, tightly coiffured side with a single rose and a piazza evening by gondola that ends with Hayward, once back behind her door, uncontrollably loosening one strand of hair beneath her lace shawl to signal a spell. Her quivering, glassy-eyed face when accosted during the violet lapse in which she discovers "her" letters have been stolen is particularly knowledgeable pretending, haunting my youth; in fact, the most effective involvement in moody, arty film-

making for the normally substantial, forthright Hayward. *Lost Moment* contains one of her most luminous, responsive acting jobs and recent viewings show that time has achieved the unique feat of brightening its lustre.

Hayward makes it possible to accept a weirdly careening creature who can enter harping, "Amelia, I think you should pull the drapes. The sun is beginning to come into the room." But who, just beyond the next black stairway, is exulting, "No woman since time began has ever received such letters!"

The eerie Hal Mohr photography and Daniele Amfitheatrof music plus almost impressionistic, "period" canal-side sets on the backlot and, especially, a fantastically wizened Moorehead — who, while called "the divine Juliana," is really based on Claire Clairmont, Lord Byron's mistress — all contribute to the pervasive lavender romanticism of this wrongly forlorn production. Several years afterwards, even producer Wanger told me, "We missed badly on that one." The only place they may really have missed (side from the till) is with a fiery finale alien to author James that too patly resolves everyone's problems. Hayward escapes the flaming house that has destroyed her aunt and the letters and, free of all ghosts, embraces redeptor Cummings, thus a schizoid cured on a very hot time.

At the time of release, *Screenland* magazine was one of the few authorities to appreciate *Lost Moment*: "Hayward's highly sensitive performance as the emotionally and mentally unstable heroine forms an absorbing picture. Credit her compelling performance and Martin Gabel's consistent, deliberate direction for maintaining suspense. The story, interesting as it is, is secondary to Susan's engrossing study."

Over a decade later the James story

again failed to draw patrons in a Broadway version under its original title. Wendy Hiller assumed Hayward's mantle.

Twenty years after in the book *Hollywood in the Forties*, perspective was sufficient for authors Charles Higham and Joel Greenberg to place *Lost Moment* "among the most pleausurably civilized films the sound cinema has yet given us. Lovely visuals (Hal Mohr) accompanied a delicately recorded soundtrack that caught perfectly the tinkle of cut-glass chandeliers, the faintest whisper of the nocturnal household. The early scenes following Cummings' arrival, sombre and melancholy, achieved an intriguing atmosphere, and a nice touch was the use of a Shelley miniature to represent the late poet Jeffrey Ashton."

Even more recently the picture received a certain celebrity in the film *Myra Breckinridge* when movie crazy transsexual Myron/Myra (Rex Reed), playing the "trivia" game with his doctor (Jim Backus), asks him what year *Lost Moment* came out. Understandably, Backus doesn't know.

Hayward voiced her agreement with the critical majority to write Don Lee Keith in 1972. "If there are details of a picture I disagree on, or points I feel are wrong, I have a talk with the director, and we usually work out any difficulties. As might be expected, there hasn't always been a meeting of the minds. I know that years ago, while I was still under contract with Walter (Wanger), I was filming something called *The Lost Moment*. I played a schizophrenic, and the director went around telling everybody not to talk to me. Yes, even warned the crew not to speak to me because he said I had to maintain a mood for the part. At one point, I lost my temper and crashed a lamp over his head, and to this day I've never felt sorry. Well, it was a

disastrous film. As miserable a failure as you've ever seen. Their name for it may have been *The Lost Moment*, but after I saw it I called it *The Lost Hour and a Half*."

Shortly before, Martin Gabel was asked to discuss *The Lost Moment*, the only film he ever directed (the medium's loss). Working day and night on various theatrical projects in New York and crying harried, the hard-domed Gabel would say only, "It was almost 25 years ago, and, frankly, I don't remember much about those days. I do remember that Susan was — is — an enormously gifted girl, with a big, warm, rich, lush talent. I've always thought her remarkable as an artist, and I've always liked her as a person."

Not joggling much better was the memory of Joan Lorrington, featured in the picture as the half-witted, Hayward/Tina-terrified maid Amelia — "She's wicked . . . Sometimes she's kind. Sometimes — it's better when she's wicked! Father protect me, I saw her once . . ."

"What I remember best about that production is George Bau, a gentle, talented man who did the most extraordinary make-up for Agnes Moorehead's grandam only to have the credit go to one of the Westmore brothers. Gordon Bau, George's brother, eventually gained some recognition in pictures, but George, I don't think, ever did," Lorrington offered, her own skin having been dipped in Max Factor No. 38 to suggest a swarthy Venetian peasant.

"As for Susan, after all these years the only impression I have of working with her is of a beautiful and very direct lady."

Susan Hayward's zonked traipsings around the old dark house, candle in hand, bring to mind the sleepwalking Lady Macbeth — and, today, the sorry realization that she never got to play Shakespeare, especially the snug Lady Macbeth Role. ★

Susan Hayward—A Star's Star



Lillian Roth—"I'll Cry Tomorrow"

By Kirk Crivello

When the first wave of movie musicals washed away, many of the players, including Lillian Roth disappeared quietly into professional limbo. Her 1954 best-selling autobiography, "I'll Cry Tomorrow," let us know what happened to her in that intervening period. In 1956, the book depicting her bouts with drinking and depression, was made into a critically acclaimed MGM drama, starring Susan Hayward. Born Lillian Rutstein in Boston, December 13, 1910, she began acting with her sister Ann in silents in Fort Lee, N.J. (1916). By the time she was eight, she was hailed as Broadway's youngest star in "Shavings." In her teens, she performed in Earl Carroll's *Vanities* of 1928 and Ziegfeld's *Midnight Follies*. She was particularly energetic in her flashy Paramount musicals, *The Love Parade*, *The Vagabond King*, *Paramount On Parade* and *Take A Chance*. After the movie was made of her book, Lillian made a comeback, singing in clubs, on Broadway in "I Can Get It For You Wholesale," and the national company of "Funny Girl." Her final film was a cameo in *Broadwalk* (1979). She died May 12, 1980 at New York's Roosevelt Hospital, where she had been in a coma for weeks after suffering a stroke at her Manhattan apartment in February. Her younger sister, Ann committed suicide two years ago following a long illness. A nephew and niece survive. ★



Earl Carroll's *Vanities*: Jack Durant, Lillian Roth and Bill Demarest in 1931.



ROLAND YOUNG, LILLIAN ROTH, KAY JOHNSON, REGINALD DENNY
IN "MADAM SATAN" (M-G-M) A CECIL B. DE MILLE PRODUCTION



Susan Hayward in one of her most famous films from the life of Lillian Roth—"I'll Cry Tomorrow" with Jo Van Fleet.

ON LOCATION with *The Legend of the Lone Ranger*

SANTA FE, NEW MEXICO — Hi-Yo Silver! That means only one thing — The Lone Ranger. You may have thought he bit the dust for good back in 1956. But the masked man is returning in grand style with "The Legend of the Lone Ranger" shooting in this picturesque town. The wide open spaces here have been a perfect location site for westerns since the silent days when the King of the Cowboys, Tom Mix, frequently shot films here. Things have changed since Mix's day. The six-shooter hero would fall right off his horse, Tony, if he knew this television western has a budget ranging from \$15 to \$20 million.

A contingent of press from all over the states was on hand for the dedication of a western town of 20 buildings in an area ten times the size of a football field outside Santa Fe. There were no telephone poles against the beautiful skies in the background. The soft mooing of cows only enhanced the setting, which was complete with the stars of the film, New Mexico state officials and mariachis. After first appearing on their horses Silver and Scout, the new **Lone Ranger** (Clinton Spilsbury) and **Tonto** (Michael Horse) returned to the dusty territory by stage coach to the strains of the traditional William Tell Overture. It was really cowboy and Indian time!

Later, over Chiles Relleno we had a chance to talk with the stars as well as Jack Wrather. Wrather is the Texas oilman who is President and Chairman of Wrather Productions guiding the company that consists of "The Lone Ranger," "Lassie," "Sargeant Preston of the Yukon" and the Disneyland Hotel among other things.

Wrather's wife of 33 years, Bonita Granville, leading lady of his first "Lone Ranger" feature for Warners (with Clayton Moore and Jay Silverheels) is returning to the screen in a cameo for "The Legend . . ." Movie buffs will remember Bonita as the screen's best teen-age brat. Only 12 when she was nominated for a best supporting Oscar in "These Three," she had already been in films three years. Today, still blonde (the long curls have been replaced by a short, chic hairstyle) the attractive grandmother is on the board of the Los Angeles Orphanage Guild (she is also a past president), an active member of the Church of the Good Shepherd in Beverly Hills, and a trustee of Loyal Marymount University. It will be good to see the busy lady back on the screen again.

Of course there is great interest in the new Lone Ranger and Tonto. Clinton Spilsbury has practically no acting experience. Unlike his flamboyant predecessor, Clayton Moore, Clinton is shy and guarded. After all, being a movie star is new to the 30-year-old bachelor. Although he was polite, he was visibly annoyed with a lady columnist who kept insisting on the name of his girl friend and details of his personal life. Clinton tested for Flash Gordon and Tarzan before he was selected as "The Lone Ranger" ending an eight month search.

Michael Horse seemed as proud of his work as a silversmith, related to the Indian culture, as his big break in this film. One of the country's leading native artisans, he has exhibited in museums and galleries in the U.S. and Europe.

Once again the myth of **The Lone Ranger** is returning and we'll be able to see the "**Legend**," whose time has never passed, next December — an appropriate Christmas gift to the world. ★



The new Lone Ranger, **Clinton Spilsbury** and the new Tonto, **Michael Horse**.



Clinton and Michael on the range with their horses, **Silver** and **Scott**.



Clayton Moore and Jay Silverheels, The Lone Ranger and Tonto of TV and the 1956 film.



Character actor **John Hart** (The Lone Ranger on Tv for 52 episodes in the Fifties) with **Bonita Granville** and **Jack Wrather** at "Welcome to Sante Fe" party.



A very young **Lee Graham** with a very young **Bonita Granville** at the time she was a teen-age favorite in the "Nancy Drew" series, long before she knew Jack Wrather.



The stage coach arrives at the western town built near Sante Fe and out steps the leading lady, **Juanita Clay**.

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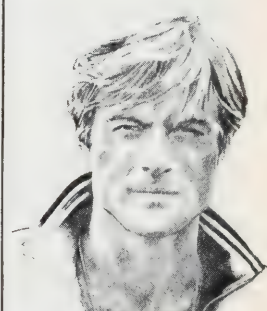
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VICTOR MATURE

Hollywood's Mr. Beautiful

by Anthony Cassa



It is alleged that Randolph Scott is the only actor ever to be admitted to membership in the Los Angeles Country Club, the elite golf club. True or not, Hollywood stars have tried in vain over the years to be accepted, including a popular leading man of the early Fifties. When he was told by a board member that actors are not eligible, the star replied, "Hell, I'm no actor and I've got 28 pictures and a scrapbook of reviews to prove it."

The remark, though said half in jest, more or less summed up Victor Mature's attitude toward his career. After all, how could an actor publicized as "The Hunk" be expected to take himself seriously as a performer?

In 1890 a young Austrian-born Italian, Marcellius Mature, immigrated to the United States and settled in Louisville, Kentucky. There he married a French-Swiss girl by the name of Clara after establishing himself as a scissors grinder and knife sharpener. In the beginning of the new year of 1916, on Saturday, January 29, Clara gave birth to a son, Victor John Mature.

The young Mature was a healthy baby and grew into a rebellious youth, rejecting his father's strict, "old-country" lifestyle. He and his father were never close, although he had a certain understanding with his mother.

Victor's undisciplined ways caused several parochial schools to ask him to leave and at 14 he quit school to work with his father, grinding blades. Not long after, the senior Mature invested in and became an executive of a commercial refrigeration plant and

Victor became a candy salesman. He was so good at it that he made as much as \$150 a week which was good bucks in the early 1930s.

He then decided to head west and left Louisville for good. Victor Mature's acting career began on the Pasadena Playhouse stage in *Paths of Glory*. The 20-year-old actor learned his craft while supporting himself scrubbing floors, dishwashing, car greasing, babysitting, dog walking—the usual odd jobs struggling actors take up before the "big break." While at the Playhouse, Victor lived in garages, piano crates and tents before getting his own house. He went through the usual disappointments of empty promises and unmaterialized contracts.

When Mature first hit the film capital he registered with all the casting agencies to no avail. However, after appearing in 60 Playhouse productions, Hal Roach gave him a featured part as a gangster in *The Housekeeper's Daughter* (UA '39). In it he was required to slap the film's star, Joan Bennett. As Victor recalled later, "I wasn't too good at it in those days so I hit her pretty hard and knocked her wig off." Needless to say, naturally blonde Bennett didn't appreciate it. Although on screen for only five minutes, the studio received thousands of letters from turned-on women inquiring about "that sexy guy who slapped Joan." Just goes to show everything is relative. Back home they would have slapped him.

The Hal Roach publicity machine gave Victor the star buildup and prepared moviegoers for his next screen appearance, *One Million, B.C.* (UA) in 1940. Which, by the way, was

promptly panned by the critics: "... a bargain-counter excursion into paleontology"—*New York Times*.

If Victor didn't fare too well in that prehistoric epic, despite his electrolytic visage (or perhaps because of it), he did not do any better as *Captain Caution* (UA '40), an American merchant vessel commander during the War of 1812. Said *World Telegram* of Victor's performance: "His work is, bluntly, amateurish," while the *New York Daily News* complained, "As to acting, Mature is the antithesis of his name."

Mature was loaned to RKO for a multi-picture deal and his first was *No, No, Nanette* ('40), with Anna Neagle in which he is a Broadway producer. Still no great shakes.

Harvard Lampoon announced their annual awards in January 1941 and selected Victor as the least likely male actor to succeed in Hollywood. Meanwhile, Vic was dating such glamour girls as Carole Landis, Alice Faye, Lana Turner and Betty Grable. With photos of his dates in the fan magazines his reputation as a lover boy grew.

About this time Victor and associates agreed it would be a good idea for him to get some Broadway stage experience; not only to give his career a boost but also to annul the "glamour-boy" tag put on him by the press and critics (*Time* referred to him as "almost outrageously beautiful"). Ironically the play in which he appeared, Moss Hart's *Lady in the Dark*, his character is introduced as a "beautiful hunk of man." Thus, "The Hunk" became synonymous with the name Victor Mature. (I don't know which would be worse, "There goes The Hunk" or "Here comes The Hulk").

At the age of 26 Victor married Martha Stephenson Kemp, widow of band leader Hal Kemp, on June 18, 1941. It wasn't too long afterward that Victor told the press concerning his marriage: "Mrs. Mature finds me revolting. I'm a peasant. [She] is a sophisticated lady."

The Shanghai Gesture (UA '41) teamed Victor with Gene Tierney in an offbeat drama of vice, versus virtue about flesh peddling. The critics liked it. Victor was the fez-topped, corrupt Dr. Omar.

On loanout to Twentieth Century-Fox, Victor was cast, along with two ex-girlfriends, Betty Grable and Carole Landis, in *I Wake Up Screaming* ('41), a murder mystery (remade in 1955 as *Vicki*). In it he plays the suspected publicist.

As for the continuing campaign to make him the movies' Mr. Irresistible, Mature had this to say: "I know that glamour stuff makes me look

Victor Mature's career zoomed in '40s and '50s when he made 28 films



Victor Mature (as he was nicknamed) maintained his prized, winning physique by working out with bar bells.

He achieved his greatest popularity being massive, vigorous authentic in epics like "Samson and Delilah."



He can afford to — and does — eat five meals a day which gives him a heftier physique today that when this picture was taken.

Although he doesn't like to work ("I loaf very gracefully"), Victor came out of retirement eight years ago to do "Every Little Crook and Nanny" with Lynn Redgrave.

like a drip. But it made me the hottest thing in pictures. I'd rather be where I'm at today than to have been ignored."

Victor was in great demand now and insisted he be released from his Roach contract or be paid at least \$1,250 a week. (Roach was paying the star \$450 a week out of his \$3,750 a week loanout fee). Twentieth Century-Fox bought his contract for \$80,000 and the actor told a reporter that "[now] the studio will have to make a success of me." Undaunted by his new home lot competition (Ty Power, Henry Fonda, Dana Andrews, Don Ameche, Richard Greene, John Payne and George Montgomery), Victor worked steadily in one film after another.

If Victor had had some competition for *Screaming* the way was all clear for *Song of the Islands* ('42), his second outing with Ms. Grable. In this, uh, "hula-Western" he played the son of an American cattle baron who wants to set up a spread on Grable's and her beachcomber father's stretch of Pacific island beach. Because of the knits Vic was required to wear in the picture one critic dubbed him "the sweater boy."

Edward Small wanted to borrow Mature for his production on the life of Rudolph Valentino. Fox said no and put him in *My Gal Sal* ('42) with Rita Hayworth, a nostalgic story of song composer Paul Dresser (1857-1911). Although Dresser was a 300-pound dude, Victor came off rather well in the role. Even the critics were warming up to him: "Victor Mature manages to get away with a minimum of awkwardness." And, "... he is generally bearable."

Victor had a way of irritating the highbrows of Hollywood with his constant put-ons. He referred to himself as a genius and named his Boxer dog Genius. He furnished jackets for the crew of his next picture with "Assistant Genius" stitched on the backs.

From time to time Hollywood stars would be chosen to make an imprint of their hands in a block of cement in front of Grauman's Chinese Theater. When Victor was slighted for this filmland ritual he staged his own ceremony for posterity. With reporters and photographers on hand the star imprinted his buttocks in a fresh block of concrete in front of his dressing room. While Fox tried to hush the incident Hedda Hopper referred to his antics as a "burlesque of pomposity." *Picturegoer* correspondent W.H. Mooring said Victor had set out to become "Hollywood's self-avowed disciple of conceit and vulgarity." Ah yes, the price of stardom.

Victor was next assigned the role of the world's heavyweight boxing champ Tommv Lundy in *Footlight*

Serenade ('42), a musical with Betty Grable. *Newsweek* made note that the film's high spot was Vic's "confident portrayal of the brash, immature lady killer."

A comedy with Lucille Ball was next, on loanout to RKO. *Seven Days Leave* ('42) has him as an Army corporal out to marry highbrow Ball so he can collect a hundred-thousand-dollar inheritance. Said *Variety*: "Mature is overacting with his utterances of inane dialog."

Bad reviews never bothered Vic. He was more concerned about colleague acceptance. He told the press that when he "arrived" he would stay a "regular guy" and he would know he had arrived when he got invited to other stars' parties.

Vic joined the U.S. Coast Guard immediately after he finished *Seven Days Leave*, on July 2, 1942. His latest romantic interest, Rita Hayworth, met him a little later in Connecticut where he gave her a diamond ring before sailing off to convoy duty in the North Atlantic. Early in 1943 Vic's wife divorced him in Las Vegas. Meanwhile Hayworth had met Orson Welles and toured with him to servicemen's camps. In September 1943 they were married. When Victor heard the news on the radio at a North Atlantic seaport he wasn't too happy about it.

After 30 months of sea duty Vic was discharged. Back in the States he resumed his favorite hobby of dating blondes such as Betty Hutton, Veronica Lake, Anne Shirley and June Haver.

My Darling Clementine (20th '46), John Ford's fine version of the Earp-Clanton shootout in Tombstone in 1881, was Victor's first postwar film. In it he gave his best performance thus far as the consumptive "Doc" Holliday who forfeits his life at the O.K. Corral. For once he got good reviews. Said *Variety*: "Improvement in Mature's thesping is marked by emotional expression not seen in his former roles." *Time* admitted that he "actually does some acting. . . ."

Victor seemed to be turning serious when he told Hedda Hopper, "I've done a lot of clowning ... but I've come to know that fame and money mean nothing to a man unless he has the respect of people for what he can do. If I'm going to be an actor I must do my best."

Following *Clementine*, Victor was the suspected *Moss Rose* killer in a suspenseful period piece before bringing giggling hoodlum Richard Widmark to his end in *Kiss of Death*, after which he avenged the *Fury* at *Furnace Creek* caused by nasty Apaches. The first two of these Fox films were released in 1947. For *Kiss* he got his best reviews yet. *New York*

Times said he "really matured as an actor." In *Cry of the City* ('48) he was a New York policeman out to get cop killer Richard Conte, a childhood friend. Again, the *New York Times* said Victor "turns in a thoroughly satisfying job."

On February 28, 1948, Vic married pretty blonde Dorothy Stanford Berry, who said after the wedding that "my life before Vic must have been a very empty existence."

He was the aging football player in *Easy Living* (RKO '49), then a stage director in *Red, Hot and Blue* (Para. '49) before he and Hedy Lamarr became *Samson and Delilah* (Para. '49). However, Vic made it clear to C.B. DeMille that here was one Samson who was not going to grapple with a real lion. Reluctantly DeMille replaced his live cat with one from the taxidermist.

Victor Mature continued to irritate Hollywood with his comments and flamboyant conduct. He also found time to make 35 more films, many of them swashbucklers and costume epics, the most notable being *The Robe* (20th '53). Other titles include *Androcles and the Lion* (RKO '52), *The Glory Brigade* (20th '53), *The Veils of Bagdad* (UI '53), *Dangerous Mission* (RKO '54), *The Egyptian* (20th '54), *Demetrius and the Gladiators* (20th '54), and *Chief Crazy Horse* (UI '55).

By 1955 Victor had passed out of the Biblical film phase but continued to make actioners. *Violent Saturday*, his final Fox release, concerned a heroic family man (Mature) who attempts to stop three cold-blooded bank robbers in his hometown.

In November 1955 the 39-year-old actor was divorced by his wife Dorothy in Santa Monica. Said the ex-Mrs. Mature, "Nine-tenths of my married life has been spent waiting for Mr. Mature to come home." Vic told the press, "The trouble is I can't get along without a wife and when I have one I can't live with her."

After leading a *Safari* (Col. '56) in Kenya, Victor became *The Bandit of Zhobe* (Col. '59) when his wife is murdered in India, then heads for *Timbuktoo* (UA '59) and Yvonne DeCarlo. He was *Hannibal* in Italy for Warner Bros. in 1960 and then battled the chief of *The Tartars* (Orson Welles) for MGM in 1962.

Victor's screen appearances were becoming few and far between and he spent much time playing golf and doing nothing. "I loaf very gracefully." Upon finishing his last film to date, *Every Crook and Nanny* (MGM '72), Victor quipped, "I doubt if I'll ever do another picture. Nobody ever died from loafing." ☆

Collecting Movie Memorabilia for profit

By Robert Kendall

One of the most pleasant surprises of all has been the fact **Hollywood Studio Magazine** has become quite a collectors item; selling for \$15 in some collectors stores.

So, hang onto your Hollywood Studio Magazines, as you can often sell them for considerably more than what you paid, if the issues are the ones the fans demand. We can't keep up with the demand for some of the issues, such as "Gone With The Wind" issue, meaning we may have to go back to press, to satisfy demand. Also, readers tell us the Marilyn Monroe issues of Studio are in hot demand, as are the *Studios* with Ava Gardner gracing the cover, the Elvis Presley tribute issue, the Judy Garland issue, and the Science Fiction issue. Also, Mae West, Alice Faye, and Betty Grable issues are in short supply.

Tim Malachosky writes that in response to the *Studio* story concerning his collectibles (Mae West first editions 'The Constant Sinner'), he has heard from readers in Puerto Rico, Canada, Hawaii, as well as the United States.

One reader who has contacted us has a very valuable first edition of the *original 1914 Trazan* book. Some claim original Tarzan first-editions have gone for as high as \$3,500 a book. Readers interested in the book may contact: Florence Yates, 180 Comanche, Top of Topanga, Mobile Home Estates 90290, California.

Elvis Presley 45 RPM's start at \$5, and go on up. Elvis 33 1/3rd recordings (originals) go for \$15, and way on up. Original Elvis photos begin at \$3, and go way on up, depending on quality, size, and rarity. "Elvis" movie posters begin at \$30, and often are \$100 and \$200.

Our Collectors' column has welcomed letters and subscriptions from fans in Brazil, Bermuda, Netherlands, Italy, England and France. Keep writing, continue subscribing. Collecting is fun and profitable. ★



The Unsinkable Debbie Reynolds

I've been a Debbie Reynolds fan for some time now, why? WELL, I'm completely captivated everytime she performs. She makes all her movies worth-while watching, especially 'How Sweet It Is,' 'The Unsinkable Molly Brown,' 'singing in the Rain' and the 'Rat Race.'

Debbie is so versatile — she does it all. Along with her outstanding acting prowess and superb dancing she does clever impersonations mixed with right on target comedy. Her club act reviews are always super. Debbie's singing is to me her greatest asset always so clear and rich and sprinkled with vitality. During the last six years I've really intensified my collecting of *Debbie Reynolds* material. This includes her recordings of singles (45's) and albums including soundtracks. The bulk of Debbie's recordings were made during the 1960's. These records were mostly gotten by way of Auctions and Set-Sales from all over the United States.

Through friends and a lot of correspondence thru *Hollywood Studio Magazine* ads I was able to come up with a huge amount of magazine clippings and covers as well as numerous magazine articles.

The 8x10 stills of Debbie's movies have also been accumulated from sources here in the States, also in Europe. Debbie has been in over thirty-five movies and I'd like to have a still at least one from each of her movies.

My favorite item of all is an autographed 5x7 photo Debbie sent to me last year. I've also been able to get a book Debbie wrote in '62 entitled "If I Knew Then" it contains some great photos.

Debbie Reynolds is my number 1 and at the same time she is a 10. If you have seen Debbie this past year on the *Tonight Show* or *Dinah Shore* or the *Osmond Family* you can see she's more lovely and beautiful than ever.



Enclosed are some pictures of my collection.

Ron Manna
3006 Glenwood
Temple, Texas 76501

MOVIE

Collectors

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ROBERT KENDALL COLLECTION



SIR GUY STANDING



Gary Cooper



Margaret Lindsay's



PAUL MUNI



GORDON WESTCOTT

The Marion Davies Museum Collection

A letter from our subscriber, Robert Board, 2553 Glen Green, Hollywood, who has a most unusual and valuable collection and museum devoted to Marion Davies, the glamorous star of the thirties and forties. Letter follows:

"I've been collecting on Marion Davies for over thirty-five years. I produced a 16mm documentary film on her career and life titled "Marion of the Movies" which will be shown at the Labor Day Cine-Con to be held in Los Angeles.

In my home I have a Marion Davies Museum in which the dolls are costumed for her various roles . . . also the miniature of the baronial assembly hall at The Castle in San Simeon, California, are all displayed. The dolls, twelve in number, I created several years ago . . . the San Simeon model was built recently. It is two feet high and six feet long. The dolls are fourteen inches high.

The documentary film is feature length and I've shown it several times in the theatre at San Simeon for the guides who work at the castle. I try to do all I can to dispel the untrue image Orson Welles created in "Citizen Kane." It's sad that so many people think that was the true image of Marion Davies, who was a great person and a loyal friend.

Most Sincerely,

Robert Board

Photos by Fred Albrecht.

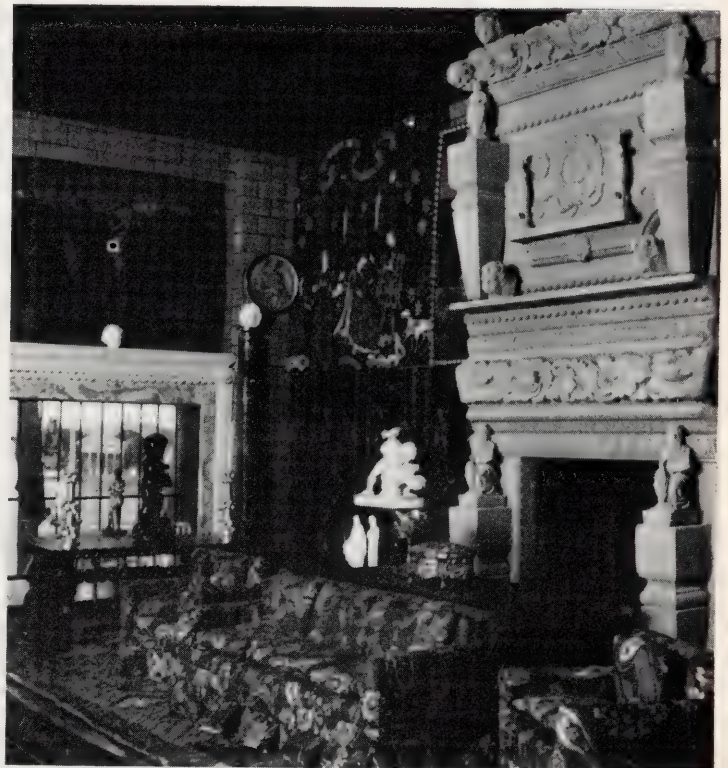
Ed. note: This is a most unusual and authentic collection—invaluable and rare—a true "labor of love." Thanks to Mr. Board for sharing it with HSM collectors and readers.



1-Marion Davies in costume for "Going Hollywood."



2-Marion Davies in costume for "Peg O' My Heart."



Model of Assembly Hall at San Simeon, home of William Randolph Hearst and Marion Davies.

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ACADEMY RETROSPECTIVES

The 1980 retrospective series of the Academy of Motion Picture Arts and Sciences, coordinated by the Academy's resident film historian, Anthony Slide continues on through December 8. August 11 program is to be announced; September 15 is a tribute to Jesse L. Lasky; October 6 a look at the art of exploitation; November 10 a tribute to the "March of Time"; and December 8 a tribute to Maurice Chevalier.

The programs will be held in the Academy's Samuel Goldwyn Theater, 8949 Wilshire Boulevard, Beverly Hills. (213) 278-8990.

SINATRA TO FILM HIS OWN STORY

Frank Sinatra is taking an active role in the production of *The Frank Sinatra Story* which will cover the singer's rise from Hoboken to winning an Oscar for *From Here To Eternity* in 1953. Sinatra's Artanis Films will spend some \$10 million on the film. It is rumored an international search will be conducted for a young Sinatra look-alike.

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Alec Guinness — International Star

by George Haddad-Garcia

Sir Alec Guinness, one of the two or three best actors in the world by common consent, is better known these days as the man behind the beneficent Obi Wan Kenobi, a favorite character in cinema's all-time favorite, *Star Wars*. This May, he will return as that fictional person in the movie's much anticipated sequel, *The Empire Strikes Back*. Reportedly, *Star Wars* alone made Guinness over \$5 million in personal profits, and that is more than for his entire career, which consists of dozens of stage plays and well over 50 films, as star and as a cameo performer.

"I've lost count of how many films I've done," smiles the genial but very soft-spoken Sir Alec during a rare interview. He was recently honored (in 1979) at the San Francisco Film Festival, at which he personally appeared. Despite the accolades, the

title and the tremendous respect of his fans and peers, the actor is shy and retiring, though by no means retired.

"I can still be found on the West End stage in London," he muses, and he explains, "It would be rude of me to quit while they still wanted me. Very presumptuous." Guinness first made his mark in character roles such as Fagin in *Oliver Twist* and in the justly famous Ealing comedies that came out of Britain in the 40s and 50s, including *Kind Hearts and Coronets*, *The Man in the White Suit*, *The Lady-Killers* and *The Lavender Hill Mob*.

He then won superstardom and an Oscar in *The Bridge on the River Kwai*, and followed that with dozens more films of all descriptions, such as *Brother Sun, Sister Moon* (as a Pope), *Hotel Paradiso*, *Murder by Death* (a

blind butler) and others. The Guinness genius is that he is so good at adapting himself to a role that he often goes unnoticed as Alec Guinness:

"When I was young, I often played old men," he says, "so audiences sometimes—especially in America—thought I was older. Now that I really am older, those same people think I must be 100 or so, and that I'm wonderfully well preserved." As to whether he prefers drama, comedy or classics, he notes, "It's the level of what one does that matters, not the genre. And I love variety. I love working with big stars for fun, and I also like very serious pictures. Most of all, I like a challenge—a totally different role than my own personality and background, such as the Japanese gentleman in *A Majority of One*, with the late Rosalind Russell."

Age has not dimmed Sir Alec's energies, though it has—slightly—eased his hectic pace. "I'm taking time in my old age to look around me and enjoy life," he smiles, a bit wistfully. "When I was younger, I worked my head off. Still do, but now I'm a little choosier. Not about the money, but about whether a particular film or play is worth taking up three or four months of my life, and taking it away from my friends and family, because



Films like "*The Lavender Hill Mob*" made Alec a cult favorite in art houses.

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Sir Alec Guinness gains new 'Star War' following in Sci-Fi roles

when I work I go into total concentration."

Because he is such a gifted actor, Guinness has been chided somewhat for appearing in as commercially oriented a picture as *Star Wars* and its sequel. How does he defend himself? "I don't. Wouldn't you love to be in these films? Who wouldn't? They're fun, imaginative, youthful and they do pay. . . ." But will he co-star in every ensuing sequel? "Time will tell. I've never had a master plan, and new writers come along all the time, and revivals, so I never commit myself too far ahead."

Like Olivier and others of his exalted countrymen, Guinness has preferred to base himself in his native England and do the vast majority of his work there. He declares, "I am not a snob. I don't hate Hollywood and I do roles in comedies and commercial projects which some fellows I know would shun, but England is suited to me, and I to it. Without wishing to sound snobbish, I do find a better creative climate here."

"But it is enjoyable to journey to Hollywood now and then, and some very interesting things are being made there. The sunshine certainly attracts me to go there."

Most of his career, Sir Alec turned down high fees and conventional love stories for more classical material, more esoteric films, but now he states, "I would like to do a good love story about old people. Not an older man and a younger woman, but two elderly people in love, facing life's daily problems and pleasures. We older people are much ignored in cinema and TV and plays, on both sides of the Atlantic. At my age, most roles are supporting, which is fine if the material is fine, but I do miss some of those starring situa-

tions. . . ."

Over the decades, Guinness has demonstrated a wonderful comic flair, and he reportedly was asked to do *Going in Style* with George Burns and Art Carney. Reportedly, too, many actors are afraid of working with Sir Alec because he is so good, and might make them look bad. Of his own thespian prowess, he says, "One doesn't believe all the praise. Once you do that, you start slipping. One just does the best one can." He has long had a desire to teach acting, but his schedule has left no time for it.

What little time he has left over goes to his intimate circle, and as he points out, he is a very private man. "I do interviews when I find I have something new to say, or when there is genuine interest. The *Star Wars* phenomenon has made me much in vogue, and millions of young people the world over have seen me for the first time ever, and they wonder who I am, if I've ever done anything else? I don't mind; I like being a nice grandfatherly type to them."

"But my non-acting life is something I've always had to guard zealously, not so much for myself, as for my family's sake. I know that Larry and his family (Olivier, that is) have been much discomfited by some of the things written and said about his life (and marriage to the late Vivien Leigh). I prefer to be judged by each individual performance."

Why doesn't Sir Alec write an autobiography and tell what it was like, doing all those excellent films and plays, co-starring with countless names and talents? "I've thought about it," he smiles. "But if I sit down to write, I may never get up. That's why I keep moving. Always moving. . . ."

☆



With "*Bridge on the River Kwai*," Guinness not only won an Oscar, but became an international favorite.

MARY MCCARTY-A Story of Shattered Dreams



Mary McCarty was an accomplished actress as well as a brilliant natural comedienne.

Mary McCarty is regarded as one of Hollywood's neglected musical stars. At the time of her Broadway peak ("Miss Liberty") some publicity was made about her struggle in Hollywood as a kid actress. It's hard to understand: She had a vibrant voice, she was a powerful comedienne, she was pretty, friendly and wholesome, to some, she displayed qualities of a young Judy Garland.

She was born in Winfield, Kansas on September 27, 1923 and moved to

By Kirk Crivello

After years of a seesaw career, Mary McCarty returned home to Hollywood for an important supporting role — brief happiness and steady work.

Los Angeles with her parents when she was three. It was comic Benny Rubin who first discovered Mary in a theatre audience and told her mother the precocious child should be in show business. She was enrolled at the Hollywood Professional School and debuted at five in the Fanchon-Marco reviews at the old Paramount

"I was one of the *MEGLIN* Kiddies in a short called *BUBBLES WITH* Judy Garland and Peggy Ryan," she told Louella Parsons in an 1950s interview. "Jane Withers and I were extras (*HANDLE WITH CARE*), and used to go out on interviews together as kids. We'd swap coats and whoever had the best coat on that day would go in first, then come out and the other one would go in wearing the same coat. We looked so much alike in those days that the casting directors would ask if we hadn't been in before. Then Jane got to be a big star," Mary continued,



Allyn McLerie and Mary McCarty in the Broadway smash, "*Miss Liberty*" (1949). Mary's career hit an emotional high with her flamboyant style and expansive talent.

"and I ended up playing her close chum in *KEEP SMILING* and *HIGH SCHOOL*, with such lines as, 'here's Your Coat.' " And in a recent interview, Jane Withers remembered, "Mary and I called ourselves 'the two uglies' at school. Well, we would say, it's 'them' (the pretty ones) or us. But most of the time it was 'them,' " she said. Mary and Jane played dozens of church and charity benefit shows up until Jane signed with Fox (1934).

With her mother, Mary continued



Mary enjoyed popular success on Broadway with Chita Rivera in '*Chicago*' (1975).



Paula Corday, Scott Elliott, Arthur Hunnicutt and Mary McCarty in RKO's transatlantic journey, *The French Line* (1953).



Moving into their teens, Joan Leslie and Mary help star Jane Withers pass through adolescence in "High School" (1940).

(PHOTO FROM JANE WITHERS COLLECTION)



Charles Siebert, Gregory Harrison, Pernell Roberts, Brian Mitchell, Christopher Norris, Mary and Jessica Walter star for CBS-TV in "Trapper John, M.D."

making the rounds, playing mischievous parts in *WOMAN WISE*, *REBECCA OF SUNNYBROOK FARM*, etc. The fan-magazines of the late 1930s, carried photos of Mary as part of movieland's younger crowd, including Withers, Jackie Cooper, and Buddy Pepper.

In 1940, she joined the cast of "Meet the People," an astonishingly successful revue at the Hollywood Playhouse. The talented hopefuls included Dorothy Dandridge, Virginia O'Brien, Jack Gilford, Nanette Fabray, Jack Albertson and Peggy Ryan. Mary graduated from Polytechnic High School and attended Immaculate Heart Academy, 20th Century-Fox placed her under contract (1943) and announced big plans and then

dropped her six months later.

She entertained troops in USO shows with Jack Carson, and set her eyes on Broadway with "They Can't Let You Down" but the show flopped in Chicago. She sang in small Hollywood clubs and essayed a hardened blonde criminal in Republic's *GIRLS OF THE BIG HOUSE* (1945). Dissatisfied with her career, she realized she needed to revamp her talents and defected to Manhattan to expand her craft.

Mary appeared at Spivy's Roof and The Village Vanguard, leaving there for her first Broadway show, "Sleepy Hollow" (1948) for which she received a Theatre World Award. Following an engagement at the Blue Angel, she opened in "Small Wonder." Again she was hailed by the critics, and the New Yorker wrote she was "The

most fascinating discovery since Ethel Merman." Director Moss Hart immediately signed Mary to star in Irving Berlin's "Miss Liberty," in which she gave a show-stopping rendition of the show's hit tune, 'Homework.' She and the show were a roaring success, returning triumphantly to Hollywood with "Miss Liberty" to the Greek Theatre.

In the wake of this new wave of adulation, Hollywood tried again. Howard Hughes caught Mary's act at the old Mocambo and decided she should be Jane Russell's co-star in *THE FRENCH LINE* (1953). It was a ship-board filmusical potpourri of nicklines and nonsense shot in the new 3-D. Her songs included 'Any Gal from Texas,' which she sang with Russell.

Mary continued to have great success on the stage throughout the '50s and '60s in "Bless You All," "A Rainy Day in New York," "Fallen Angels" and the national company of "Gypsy." In 1971, now overweight, she opened in "Follies", a bittersweet story of a group of ex-showgirls who have a reunion. Director Harold Prince assigned Mary a big production number, 'Who's That Woman?' performed in front of a mirror. She was in a hit again. Now into rowdy character parts, she replaced Patsy Kelly in "Irene," was Matron Mama Morton in "Chicago" and with Liv Ullmann, the elderly barfly in "Anna Christie", which won her a Tony nomination.

More recently, Mary had roles in *SOMEBODY KILLED HER HUSBAND* and *ALL THAT JAZZ*.

She was featured as brassy Nurse Starch in the CBS-TV series, "Trapper John, M.D." when she died suddenly on April 3, 1980 at her Westwood Village home. She was found by ex-kid star Cora Sue Collins, when she didn't show up for a luncheon date. She had been under medication for weight control. When "Trapper John, M.D." proved a success, she confided to writer David Ragan: "Ever since I've been of voting age I've always wanted to make it big in Hollywood." Mary's last public appearance was in February in a USC tribute to Noel Coward. As always, Mary overshadowed everyone, whether revealing her torment or just lighting up the stage.

Still distraught over the shock of Mary McCarty's passing, childhood friend, Jane Withers said: "Mary told me, 'Isn't it beautiful? All these wonderful things are happening and I'm just so grateful. It's finally my turn.' What a shame her turn didn't last long." But then, after a career of so many ups and downs isn't it fortunate that Mary went out on top. ★

“The Dear that made Milwaukee famous”



Ever-beautiful, “The incomparable Hildegarde” glides on stage as she goes into her act, replete with long white gloves.

By Robert Kendall

EXCLUSIVE INTERVIEW

A colossal entertainment event played the Pantages Theater in Hollywood. “*The Big Broadcast of 1944*,” a nostalgic time-trip to the glory that was Hollywood Radio, the grandeur that was New York Radio. Entertainers, whose tremendous popularity has survived the “crazes,” and the “fads,” which have intervened between their original climb to fame, prove once again, that it was their ageless, timeless talent that carried them to the top.

Music from Harry James and his

Orchestra, Dennis Day, Don Wilson, Fran Warren, The Ink Spots, Warren Covington with the Pied Pipers, Gordon MacRae, and “the incomparable” Hildegarde!

In the darkened Art-Deco Pantages, at dress rehearsal, I listened to the fabulous Hildegarde singing, “Darling, Je Vous Aime Beaucoup” (her theme), “I’ll Be Seeing You”, and the haunting, “The Last Time I Saw Paris”. Vividly I recalled her singing at the Camelia Room of Chicago’s Drake Hotel. She looked just as beautiful, her magical voice losing none of its impact, as Hildegarde tugged at the heartstrings with that pang in her voice. Her peppy, comical antics, followed by a rendition of “Warsaw Concerto”, wearing her long white gloves caused even blase newsmen to drop their cameras and applaud her performance.

Between rehearsal breaks, I interviewed the famous chanteuse, who has made the best dressed list for years, backstage. When I told her she remains as beautiful as I remembered her, she laughed, exclaiming, “Bless you!”

“Ever get tired of romping across the stage?” I asked her.

Shaking her head, she explained, “The audience always inspires me. I love to sing, to play the piano, to *entertain*.”

That audiences have evidently loved to see her perform is demonstrated by Hildegarde’s fame as the darling of the posh supper clubs, not only in the U.S.A., but in France, England and Belgium as well.

“What triggered your career?” I asked her.

“Mother was an organist,” she reminisced. “She wanted to be an opera star but her mother thought that was sinful. She said she should only sing for the glory of God. So, mother organized a church choir.”

“How did your career begin?”

“Mother gave me the choice of practicing the piano or doing the dishes,” Hildegarde smiled, “I practiced the piano.”

“And how did your singing career start?”

“I accompanied Edith Meiser, an elegant comedian, on the piano. I did the same thing for Dora “Boots” Early. Dora came on stage in a tramp outfit, and wound up her act with a



The swinging sound of Harry James and his Orchestra kept Pantages audiences all but dancing down the aisles in present “*The Big Broadcast of 1944*.”

costume change transforming herself into a glamorous woman. I went on stage singing, “Why Do I Love You?”

Hildegarde also played the piano for Oklahoma Bob Albright, and the famous dance team of Tony and Nina DeMarco when they had two pianos on stage to accompany their dance routines. Hildegarde played one piano, Al Seigel played the other. Seigel later discovered Ethel Mer- man.

But the effervescent star credits her big break to Gus Edwards, who also discovered Eddie Cantor, George Jessel, and Lila Lee. “He suggested I just use one name.” Hildegarde recalled.

“And who described you as “the incomparable?”

“When I was playing at the Savoy-Plaza in New York, Seamen Jacobs thought of that,” she smiled, “and the long white gloves, and the long-stemmed rose trademarks came during the WWII when I was playing the Persian Room at the Plaza in New York.”

Some of the greatest entertainers in show-biz appeared on Hildegarde’s “*Raleigh Room*,” including Tallulah Bankhead, Jane Wyman, Victor Moore, Tommy Dorsey, Irving Berlin and countless others.

“*99 Men and a Girl*” radio show followed, with Raymond Paige and his Orchestra, “Campbell Soup Show”, and Kool’s “*Penguin Room*”.

Hildegarde also has made many guest appearances on television.

“What’s her secret of retaining glamour?”

“I watch my diet,” Hildegarde explains, “I’m a health food enthusiast?”



Fashionable Hildegarde made the 10 best dressed women list in America, first for ten years.



Hildegarde's famous Raleigh Room, NBC radio, 1945 featured Maxie Rosenbloom, Jane Wyman, Hildegarde and Victor Moore.

natural vitamins, pure water. Breakfast — juice with lecithin, almonds, an egg or cereal, herb tea. At four o'clock, I have toast and coffee, at seven dinner, no desserts."

"How does Hildegarde maintain her fabulous form?"

"I exercise a lot. I love to walk. I also practice deep breathing.

"What would you say propelled you to the top?"

"I've *always* had ambition. Ever since I caught a marvelous show at the Palace Theater in Milwaukee I knew I wanted to be in show business. It was an act I'll never forget. Jerry and Her Baby Grands. Four white baby grand pianos. It *inspired* me!"

Isadore Achron, one-time accompanist for violinist Heifitz, gave Hildegarde piano lessons and his wife Leah gave her vocal lessons. During her early days in Milwaukee, Hildegarde accompanied famed singer Ruth Etting at the piano.

Once the public was given the

chance to see and hear the famed chanteuse from Milwaukee, dressed in glamorous clothes, with her white gloves, long-stemmed red roses, and billed as, "the incomparable Hildegarde", she was on her way to the top; reigning as the favorite supperclub singer in such posh spots as the Savoy in London, the Ritz in Paris, the Persian Room at the Plaza in New York City.

Five radio shows followed, numerous television appearances, as well as Hildegarde's one-woman, two-hour concerts around the nation for Columbia Community Concerts.

"It's a wonderful experience to perform in concert for three or four thousand people," she enthused, "People project so much love to me and I can ad-lib and have fun with the audience."

Radiant in her fuchsia-colored, filmy evening gown, white gloves intact, her blue eyes sparkled.

"When I attended a Westbury Theatre in Long Island, Margaret

Whiting introduced me in the audience. They gave me an ovation when the spotlight found me. I became so excited I wanted to perform on the legitimate stage. I contacted producer Lee Guber, and told him I'd love to appear in theaters, and a few weeks later, Lee phoned to tell me and my managers Tommy Wonder and Don Dellair, that he had a spot for me in "*The Big Broadcast of 1944*".

The rest is show-biz history! "*The Big Broadcast of 1944*" has been a smash boxoffice hit in Boston, Philadelphia, Detroit, San Diego, and when it opened in Los Angeles, the enthusiastic crowds boomed their approval of this broadcast with applause, tapping feet, and swaying bodies, thrilling to the timeless sounds of some of the greatest entertainers in show business history; providing an evening of fun that will not be soon forgotten. ★

Susan Hayward

Continued



(1942), she exposed dual gifts of sexuality and crackling bitchiness, qualities she expanded on as she transcended the forties to become one of the biggest box-office stars of the fifties. It was a long and hard climb that took its toll on both her and her family, yet she never complained.

A five-time Best Actress Oscar nominee, Susan finally won her "golden man" in 1958 for the brutally frank *I Want To Live* — and all Hollywood breathed a sigh of relief! But with rare exception the rest of her career conformed to dialogue spoken by her in 1954 as Messalina in *Demetrius and the Gladiators*. Looking at heavy-eyed Victor Mature over a goblet of wine, delight, and the fourth, folly." Her post-Oscar pictures were mostly follies (although highly profitable ones), with the notable exception of her last, a made-for-television film called *Say Goodbye, Maggie Cole*. In it she had two hours to say goodbye to her fictional late husband, and the world had two hours of prime time to say goodbye to Susan.

The thousands who over the years had suffered with her in *My Foolish Heart*, laughed with her in *Top Secret Affair*, agonized by her side in *Back Street*, triumphed with her in *Ada* and died with her in *Stolen Hours*, — saw the 55-year-old star one last time at the 1974 Academy Awards during the height of her battle against brain cancer — one she would lose within the year. Bolstered by painkillers, she strode onto the stage clinging tightly to the arm of friend and former co-star Charlton Heston to an outburst of applause that would have been an ovation had she wanted to stand still for it. She wouldn't because she couldn't. Instead she did her job of presenting with the quick precision of the professional she always was, staying briefly but long remembered. ★



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Winning an Oscar is fun-

GAINESVILLE, Florida—Winning an Oscar is as much fun as it looks, Academy Award-winning cinematographer Ernest Laszlo told a group of University of Florida film students

Laszlo was on the University of Florida campus in Gainesville as part of a visiting artist program made possible by a grant from the Academy of Motion Picture Arts and Sciences. This program brings noted members of the Academy into personal contact with cinema students around the country.

Laszlo spoke to 150 Florida film students about his career as a director of photography and the difficulties he's encountered in filming certain pictures.

When asked if winning an Academy Award is as much fun as it looks, Laszlo evoked laughter with a straightforward answer: "Of course."

Of special interest to the students were his comments on the job situation in the film industry. "A great deal of talent is required because of the stiff competition in the business," Laszlo said, adding that experience also is important. "Experience is what makes a professional. You can look at something and build on past experience. I always remember old shots and that makes my new shots better."

Experience is something Laszlo knows about. He has made over 55 feature pictures, been nominated for eight Academy Awards and won an Oscar for *Ship of Fools*. That picture was shown to the Florida film students the night before Laszlo's lecture. ☆

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Humphrey Bogart & Lauren Bacall. The Bogie Cult. Excerpts, Bacall's new book, "By Myself." The Warner Stars—50 Years. Fate Warner Actresses. Kay Francis. Ann Sheridan. Shirley Temple Today. Warner USC Tribute. Summer Preview—So. Calif. Amusement Attractions.

64. AUGUST 1979—Vol. 13, No. 4
Tyrone Power. The Secret Life of Tyrone. A Dedicated Artist. Gina Lolobrigida's 2nd Career. Groucho

—"I Must Be Going." Sophia Loren—Life and Loves review. Mary Pickford Memorabilia. Lillian Gish Honored. Kendall's Movie-Script Life. Hanover St. Bash. Story of Evelyn Keyes. John Wayne Tribute.

65. SEPTEMBER 1979—Vol. 13, No. 5
Sinatra & Gene Kelly. The legendary Song & Dance Men. Born to Dance Memory Portfolio. Ann Miller—"I Danced with Astaire." Out of the Chorus Line. Scrapbook Unpublished Photos '30s & '40s (Song and Dance Men). My Fair Lady (Audrey Hepburn) Returns to Screen. Portraits—Chevalier, Dick Powell. Early Musical Gems. Historic Theatre Renaissance.

66. OCTOBER 1979
Vol. 13, No. 6
Ava Gardner—beauty in exile. Her own Carolina museum, yesterday & today photos, James Mason, Frank Capra Jr., Van Johnson—the good old days are today, Rod Taylor, Jodi Gilbert, Angela Greene, Dick Foran, Starring Power, Massey, Flynn, Sanders, TV and Radios Golden era photos, biogs.

67. NOVEMBER 1979
Vol. 13, No. 7
MGM "More stars than there are in heaven" also 40th Anniversary **Wizard of Oz collectors special**, The Wizardary of Oz, Judy's Journey to Oz, loaded with photos. MGM Movie Classics, rare stills. The MGM Look, MGM Girls, "Goodbye Nostalgia" Powell, Reynolds, Cyd Charisse, Ann Miller, and Van Johnson's love affair with the fans, Jean Harlow, James Stewart, Robert Taylor, Robert Montgomery.

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68. DECEMBER 1979

Vol. 13, No. 8

Deanna Durbin Holiday cover, the star who traded fame for obscurity, Yesterdays Teenagers & photos, Holiday Memories pictorial, Britain's favorites, Bebe Daniels and Ben Lyon, Joan Blondell remembers, Rita Quigley, Jean Seberg, a restless heart, Stars and their pets, old-time photos, The Thaliens party, Tony Curtis, "the sweet smell of success," Last hurrah for Gracie Fields.

69. FEBRUARY 1980—

Vol. 13, No. 9

Laurence Olivier & Vivien Leigh cover, features, photos. Marilyn Monroe's amazing twin, Jane Powell, Queen of Roadshows, Jeanne Crain's \$30,000 collection, Collectors Guide & Movie Clip collection, Zooful of Animals (famous animal stars) Films Hedy Lamarr, Selena Royale, Rocky Horror Cult Show. Cinema Chat-50 yrs. ago.

70. MARCH 1980

Volume 13, No. 10.

Errol Flynn, the Swashbuckler, career photos, Lost Horizons returns-SRO, Joseph Cotten, Lex Barker, Hermione Gingold, Golden Globe Awards, King of the B's—Cowboy stars, Heroines of the Sagebrush — Cowgirl stars, Collecting section/Posters, etc. Sally Rand, Stars and their Pets.

71. APRIL 1980

Volume 13, No. 11

Rock Hudson, Doris Day classic love scene cover, Rock-The American Hero, Doris Day, The Sunshine Girl/photos. Marvelous

Myrna Loy, Great Hollywood Love Scenes/famous star photos, Collecting Books, Press Books, Magazines, Guide Leading ladies silent screen, Jetta Goudal's Rosemary Award, Lillian Gish, Anne Jeffreys, HSM at Cannes Festival.

72. MAY 1980

Vol. 13, No. 11/2

Lana Turner, Marilyn Monroe, Betty Grable & Mae West — four gorgeous blondes. A tribute to Hollywood's blondes. Lana Turner her life, loves. Why blondes have more fun in Hollywood. AFI Tribute to James Stewart/photos. Decline fall of love goddess! Classic comic book collectors, etc. Raymond Burr Collection, Hollywood Classic Love Scenes. Claire Trevor, Penny Singleton.

73. JUNE 1980

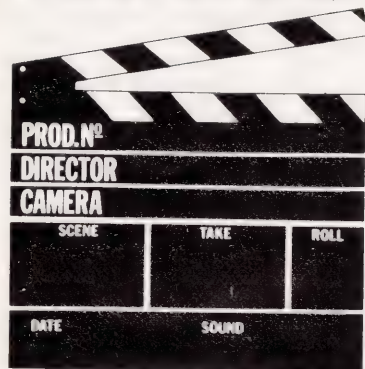
Volume 14, No. 1

Liza Minnelli "Cabaret" cover. What happened to Liza's movie career? Steve McQueen, Super Star, Cornell Wilde Story, Shirley Temple & Errol Flynn collector stories, Movie History section: When titles explained everything. Silents to talkies, How star system was built, Rare photos Thirties, Hollywood Memorial Park where early stars rest.

CORRECTION: Due to a typographical error, Vol. 13, No. 10 is the Errol Flynn cover issue. Vol. 13, No. 11, Doris Day and Rock Hudson cover, Vol. 13, No. 12, Lana Turner, Marilyn Monroe, Betty Grable & Mae West cover.

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INSIDE HOLLYWOOD



Jane Powell and Howard Keel cut "wedding cake" in the Pantages lobby following their opening in "I Do, I Do!"



Mexican actors gather to receive Eagle Awards at the Nosotros Banquet. Recipient's **Anthony Quinn**, **Gilbert Roland** with Founder-Past-President of Nosotros, **Ricardo Montalban**. The Latin actor's organization celebrated it's 10th anniversary at the Hollywood Paladium.

Photo by Satir Gonzalez



Jill Clayburgh and **Michael Douglas** realize they are deeply in love in this tender moment from "The Perfect Circle." A Rastar Film now in production for Columbia Pictures release this year.



Enjoying the gala banquet of **Nosotros** were Tenaya, the girl you see on the Mazola Corn Oil commercial; **Duncan Renaldo**, The Cisco Kid; **Maria Richwine**, co-star of movie The Buddy Holly Story; and **Panchito Gomez**, juvenile actor in the movie "Borderline."

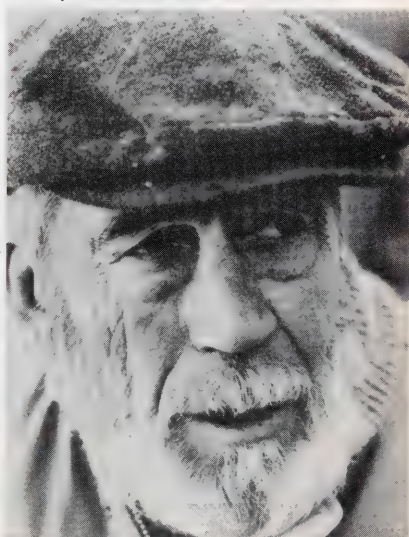
Photo by Satir Gonzalez



John Travolta became the 161st name on the Chinese Theatre roster of stars who've set their hands and shoes, or boots, in cement in the famed showplace's forecourt.



Presenting the Distinguished **Scouter Award** to **Jimmy Stewart** is **Irene Dunn**, actress and long-time friend of Stewart. Sharing master of ceremonies duties for the "Tribute to Jimmy Stewart" dinner held recently at the Century Plaza Hotel were Southern California entertainment personality **Johnny Grant** (center), and impressionist **Rich Little**.



John Huston recently departed Puerto Vallarta (Mexico) for Budapest, Hungary with his long-time associate, Gladys Hill, to start filming "Escape to Victory." It takes place in a POW camp in World War II and pivots around soccer. Pele the world renowned Brazilian soccer player is in it as is Max Von Sidow and Sylvester Stallone.



Remember deadpan comedienne **Virginia O'Brien**? The irrepressible singer recently showed up at Studio One's Backlot in West Hollywood where she was joined by **Lois Nettleton**, artists' manager **Dick Heffernan** and **Jane Dulo**.

(Photos top to bottom):

1- Enjoying a marvelous evening at the opening of "Loot", HSM writer **Glo Davis** with **Evelyn** and **Jack Younesi**; (back ground) writer **William Hare** and publisher of Hispanic Times, **Humberto Salazar**. 2- International movie star from the mid-east, **Behrouz Vossoughi**, being interviewed by Turkish writer, **Lela Koula**, who has just returned to Los Angeles from Istanbul, and Patron of the Arts, **John Farquhar**. 3- Congratulations are in order to the Patroness of the show, "Loot," Countess **Nina De Ravenne**, from actor, **Rod Kelly** and star of the show, **Tina Scala**.

LEE GRAHAM . . . MAN ABOUT TOWN



Fond of Fonda — Virginia Mayo and Man About Town Graham congratulate Henry at Wilshire Theatre following his opening in "The Oldest Living Graduate". (Photo by Yani Begakis)



Cornel Wilde and wife, Jean, with Zsa Zsa Gabor and Kathryn Grayson in a happy mood at cocktailery Zsa Zsa gave to introduce a new Hungarian puzzle, Rubik's Cube. (Photo by Yani Begakis)

"Jack Oakie's Double Takes," an autobiography covering his six decades as a performer, was launched at the Round Table West at the Ambassador Hotel. The comedian's widow, Vickie, who has devoted the two years since her husband's death

to completing the book, invited a group of their close friends including Jack's leading lady in five Paramount films, Mary Brian; Virginia Grey, Dale Olson, Mrs. Richard Arlen (her husband was one of Oakie's closest friends) and Patricia Morison (she

sang Jack's favorite "You'll Never Know" at the luncheon). Being at this "Round Table," I couldn't help but remember the nights at the round table with Jack at the Oakie's Northridge ranch.

The book is a joy—and couldn't be otherwise since it was written by "America's Joy Friend." Beautifully illustrated with over 300 rare pictures from Oakie's private collection, it contains wonderfully witty anecdotes and personal recollections — almost like a scrapbook.

More than a trip down Oakie's fabulous memory lane, the publication by Strawberry Hill Press in San Francisco is a history of show business. If I sound prejudiced because of my fondness for Jack, so be it. But for friends and fans alike, this book is a must. It's the next best thing to being with Oakie in person. And, incidentally, it's a wonderful gift for birthdays and Christmas.

I think it was Shakespeare who said, "The play's the thing." Sorry to correct the Bard, but in "The Oldest Living Graduate" at the new Wilshire Theatre, the acting was the thing. I shudder to think of this play with actors who aren't as magnificent as **Henry Fonda** and **Cloris Leachman**.

It was Fonda time in Tinseltown. A week after the show opened, he observed his 75th birthday and 55th year as an actor. It would seem he always wanted to be an actor, but he started out to be a writer. After working in his father's print shop, he studied journalism at the University of Minnesota. That was before Marlon Brando's mother (a friend of Hank's mother) got him a job in the Omaha Community Playhouse. And the dye was cast.

At his age, with a pacemaker and a hearing aid, you might think Fonda would slow down. He's been going from movies to stage to TV and back again at breakneck speed the past few years. I assumed when this show closed he would take a much needed rest. But no! In that familiar twangy midwestern accent, Fonda told me he is off to New Hampshire to start filming "On Golden Pond" with his daughter, Jane, and Katharine Hepburn.

At two different parties within a week I noticed the same farmboy shyness evident at every glittering social gathering where I've seen Henry. That's surprising in view of his four worldly wives—provocative-voiced actress Margaret Sullivan,



A family resemblance? **John Travolta** and his sister, **Ellen**, at the Mark Taper Forum opening of new farce, "Division Street."



Valerie Perrine with two groovey guys, **Christopher Reeve** (Superman) and **Bruce Jenner**, at "block party" for "Can't Stop The Music." (Photo by Alan Berliner)



Tony Martin wishes **Harold Robbins** "many happy returns" at surprise party Grace Robbins tossed in their uncompleted home.

socialite Frances Brokaw (mother of Jane and Peter), Susan Blanchard (daughter of Oscar Hammerstein II) and Baroness Afdera Franchetti whose fondness for the jet set made no change in her husband. He altered his wife style with number five — Shirlee, a former airline hostess whom he wed when he was 60.

Among the mob congratulating him on (1) his performance in "Graduate," (2) his birthday and (3) his 55 years as an actor were his children, Jane and Peter Fonda; Dorothy McGuire, Gloria and Jimmy Stewart, Martha Scott, Eve Arden and Brooks West; Nancy and Carroll O'Connor; Jo and Joel Grey; Lois and James Garner; and Virginia Mayo, just back from a two month dinner theatre engagement in Texas.

The first major stage hit of the Eighties, "Division Street," was held over at the Mark Taper Forum and will undoubtedly be a big success on Broadway.

Following the opening performance the company was feted with a late supper. Rare party goer **John Travolta** was with his sister, **Ellen**. Travolta and "Division Street" director, Tom Moore, have been friends since the latter directed John in "Over Here" with the Andrews Sisters on Broadway. Travolta confided that he hopes his next film ("Urban Cowboy") is currently in release will be "Chorus Line."

Ever been to a party in a house that wasn't built? Grace and **Harold Robbins** have been building a new

home in the hills of Beverly for over a year. It won't be completed for months, but that didn't stop Grace from giving a surprise birthday-welcome home party for her husband only hours after he arrived from Cannes where he had been working on his latest novel, "Goodbye Jeanette."

Grace is inventive! Musclemen waiters and bartenders wore tuxedo pants and shoes, black tie, white gloves, NO SHIRTS—and hard hats. Wild!

To get Harold there Grace told him there was an electrical problem which had to be resolved before workers returned from the weekend. Harold doesn't care for big parties but this "construction site" soiree had "only 60 couples."

"I'm not allergic to money and I'm not allergic to Hungarians, so now I'm selling toys," **Zsa Zsa Gabor** announced at the party she gave to introduce Rubik's Cube, a puzzle which Ideal Toy Corporation hopes will duplicate its success in Hungary in the U.S.

Being very attentive at the Bistro Gardens event was Zsa Zsa's seventh husband, Michael O'Hara. As she says, "I believe in beeg families—effry voman should have several husbands." And she adds, "I'm a vonderful housekeeper—effry time I get a divorce I keep the house."

"I DO, I Do!" was super! super! at the Pantages Theatre. So was the entire cast, namely **Jane Powell** and **Howard Keel**.

Jane is as pert as in the days when her precocity shot her to stardom while still in her teens. Hard to believe, with that 18-inch waist and girlish appearance, that she's 51, a veteran of four marriages and the mother of three grown children.

Howard Keel, at 62, remains robust, personable and a better actor than most of his kind. He once said, "Singers have a relatively short time to survive in Hollywood." That may be (his singing career at Metro lasted five years) but, like Jane, he has found a new career outside of Tinseltown touring in musicals.

Dorothy Lamour has been doing the usual promotions for her autobiography, "My Side Of the Road"—touring the country, personal appearances, talk shows, etc. But when Dick McInnes, who co-authored, approached the powers that be about using Dorothy on "A.M. Los Angeles" he was told, "Nostalgia doesn't work on our show." Can you believe?

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Dining Adventures

By Geni Charlesworth

Joy of Tempura, 21841 Ventura Blvd., Woodland Hills (within the big Warner Plaza) is not what it seems. Authentic old Japan lurks behind those doors from the entry way of a simple but charming landscaping of rocks greenery and pools to a quiet pleasant greeting. That augurs well for an evening of fine dining Japanese style.

There is a Tempura Bar — originally manned by Chef and owner, Yoshimi Morizawa. He was so famous for that delectable deep fried shrimp, fish and vegetable dish that his titular claim as "Tempura King" has never been challenged. Now Chef Morizawa commands the lively Sushi Bar which is always packed with happy people watching his deft preparation of those delicately good "sandwiches" of Japan.

A separate bar and cocktail lounge is convenient for those who are meeting before dinner, and the spacious dining areas nearby the tempura and sushi bars are comfortable. The dining room in the center is a charming place with tiny replicas of a Japanese Village around a miniature lake. Cool and attractive.

Sukiyaki (traditional), teriyaki both chicken and beef, grilled seafoods, torichiri, and of course, Sashimi, the raw fish treat is offered in combinations with almost all of the preceding. Prices are moderate and almost all credit cards are accepted. Open for lunch and dinner, dark on Mondays. Reservations suggested at 999-5060.

Opening a little over a year ago, at Westwood Blvd. and National in West Los Angeles, **Nick's Restaurant** is a winner—earning the "Most Promising Newcomer" Award from the Southern California Restaurant Writers Association.

The allegiance here is to the "healthy food" concept, with all fresh

and natural foods—forgetting additives and preservatives. But don't be misled. This is not a tower of bean shoots and raw carrots. The food here is very, very good—not just good for you. There's a great selection of vegetable dishes—one memorable example is the Stuffed Squash, baked with sauteed garden vegetables inside and covered with oozing cheese. At Luncheon there are enticing salads, very interesting sandwiches, quiches, omelettes, soups and so on.

The dinner entrees include Rack of Lamb, Lasagna, Beef Stroganoff, Fresh Fish, New York Steer—and Hamburgers, deluxe; Nachos and Quesadillas that are a true gourmet's delight—and a lovely Trinidad Chicken, with ginger and other exotic spices. The oven-fresh muffins and cookies, sold all the time (and to take out, too—like the other items on the menu), are good enough to write home about. Everyone asks for the recipe.

The casual atmosphere at Nick's Restaurant is very attractive, with beautiful art posters, baskets of green plants. There's a big bar, where an impressive selection (35 different kinds, from all over the world) of beers is sold. There's also an excellent wine list. Jon Voight, Tanya Tucker, Beverly Sasso, Cleve Roberts and Magic Johnson are among those who've discovered this likeable spot.

The owner of Nick's Restaurant is former Los Angeles track star Nick Washington, now a motion picture film and music editor. His credits include "All The President's Men" and "The Onion Field". Looking ahead to a career in music, Nick started at Warner Bros. studios as a messenger, then working as an apprentice in the editing department—and on. In addition to deep sea diving, Nick's hobby is cooking—which lead to the opening of his first restaurant.

Now there's a new Nick's Restaurant coming up—opening in October in the new Sherman Oaks Galleria shopping center, at the corner of Sepulveda and Ventura Boulevards. There'll be a full cocktail bar as well as a seafood bar at the new location.

Both restaurants honor the major credit cards, and are open for luncheon and dinner. And a truly magnificent Sunday Champagne Brunch (from 10 a.m.) offering a choice of such as Eggs Benedict, Crab Mornay, Nick's Monte Cristo, and Rancho Roast Beef Hash.—M. W.

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The Silk Route, 124 N. Sepulveda Blvd., in Manhattan Beach — an old Spanish house has been made into an attractive bit of exotica by Pari and Anwar Afzali and to date, this is the most delicious preparation and choice of Middle Eastern cuisine we have encountered. One may have the option of dining seated on cushions in a seraglio like room or in a more conventional setting at the rear of the house.

Our meal began with a fresh baked hearty Persian roll accompanied by a pleasantly sour cheese, Afghan Chaka cheese. A thick soup which we enjoyed with the bread and cheese was filled with fresh vegetables, noodle, beans, a touch of cilantro and yogurt. Pari selected a combination dinner for our sampling — boneless chicken seasoned and broiled with



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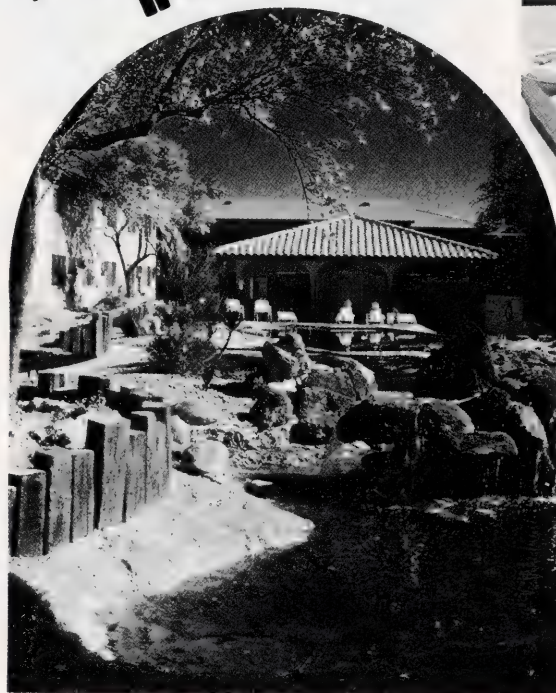


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FUN AT LA STRADA — **Ruta Lee** and her husband, **Webb Lowe** (left) and **Pat** and **Cesare Danova** were among those at Carmelo Manto's famous Los Feliz Blvd. restaurant, where there's entertainment and fine Italian cuisine.

fresh mushrooms and vegetables but it was the lamb shank that we thought was outstanding. Seasoned perfectly in its own light gravy, it stars on the menu as Korma Chelau.

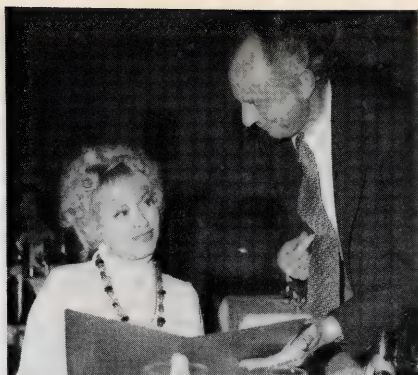
A light salad of Romaine lettuce and slivers of red cabbage was dressed with a faintly peanutty oil and vinegar that was delicious. Pari also treated us to a dish she called the original ravioli, or Aashak. It is served in Afghanistan only on special occasions and it was special! The Zarda palau or special rice with saffron and almonds, julienned carrots and raisins was also my personal favorite.

A cool lovely pudding with cardamom and finely chopped onions plus a special tea topped off the really outstanding dinner. They are open from 5 to 10 p.m. Wednesday through Sunday. Closed Mondays and Tuesdays. MC and Visa. 379-4949.

On Ventura Boulevard, hiding behind the greenery and latticework surrounding the restaurant's outdoor patio, is the delightful **Cafe De La Paix**. Inside, awnings and French travel posters line the brick walls, and the cheery atmosphere is accented with cafe curtains and lots of plants.

The owners of this Tarzana restaurant are young and attractive Lucy and Michel Najjar. Lucy is from Brazil—and Michel, who is also the executive chef, is from Lille, France. They opened Cafe De La Paix two years ago—after selling their successful Cafe Whimsey.

The restaurant has already become famous for Escargots—served out of the shell, with just the right touch of garlic—and the charming French atmosphere and background music here seems just right for this dish. Chef Michel brings the dishes of his native land, with many innovations of his own—the latter includes a masterpiece with fresh trout, sliced avocados and Monterey cheese.



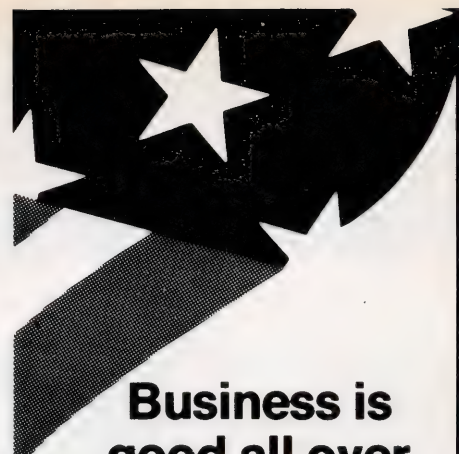
Actress singer, **Olga Vallier** (shown) gets a menu assist from charming co-owner host **Roger Martini** of the award-winning Aux Delices French restaurant, Sherman Oaks.

Seafood is the big favorite, Michel tells us, and understandably so. In addition to trout, the menu includes salmon, shrimp, scallops, snapper, filet of sole. The fish is cooked in a choice of twelve ways—such as Veronique (with seedless grapes in a wine sauce), Breton—with shrimps and butter in a white sauce, A La Bonne Femme (with mushrooms, in a cream sauce). For dieter the fish is broiled, with or without lemon and butter.

Cafe De La Paix serves more beef and veal dishes than you usually find in a French restaurant—from beautiful steaks (with Michel's superb original-recipe steak sauce on request), to Veal Romano and Beef Wellington, which can be served for one. All entrees (they start at \$8.50) are served with delicious fresh vegetables, and a choice of soup or salad.

In addition to the daily blackboard specials, there's an extensive menu with a variety of crepes and all kinds of other good things. Wonderful salads—each a meal in itself—too, dramatically served in large shells. The exquisite desserts and pastries are in the sinful class—some made with liqueurs, all made at the restaurant. A special note should be made of the crisp, European service — waiters like the impeccable Hans Wolff, in white shirts and black vests.

Cafe De La Paix is open for both luncheon and dinner—and brunch (\$3.95 to \$4.95) and complementary champagne is served on Saturdays and Sundays. There are early specials, the Sunset Dinners served from 4 P.M. to 5:45 P.M.—and there's a nice room for private parties. You'll find this gem at 19598 Ventura Blvd. near Corbin—four blocks west of Tampa. The number for reservations is 996-3508. Credit cards honored are Visa, Master Card and American Express—and there's convenient parking in the adjoining shopping plaza.—M.W.



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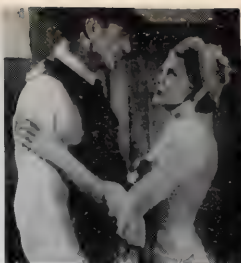
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Los Angeles Times
August 6, 1962

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WANT PHOTO COLLECTION CLOSEOUTS

If your supply is too large and you want to sell in bulk, write and tell me what you have, approx. amount, price, etc. Want moviestar headshots — old and new, Western Stars, Science Fiction stars, press kits, lobby cards, etc. Doti Fiorello, P.O. Box 1566, Apple Valley, CA 90237. (TF)

Wanted to buy: Canadian editions of TV Guide 1964-1978, Larry Charet 1219A Devon Ave., Chicago, Ill 60660 (6-8-'80)

WANTED: Clippings, sheet music, movie ads, posters, lobby cards, pressbooks, etc. on Judy Garland. I have many clippings, movie ads, on all movie stars for sale or trade from 30's, 40's & 50's. Robin Cook, 4357, Albert St., Oakland, CA 94619. (5-6-8-9-'80)

WANTED — An original lobby card from 'Lost Horizon,' 'Dead End,' 'Three Comrades,' 'Waterloo Bridge,' 'Four Daughters,' 'A Night at the Opera,' 'Fury,' 'Our Town'. Tom Mootz, 1901 Linda Vista, Casper, Wyoming 82601. (6-8-'80)

Wanted to Buy — Early TV shows on **BETA** format Video Cassettes of **Jane Powell** live variety shows and Jane Powell **MOVIES** especially 'Song of the Open Road,' 'Delightfully Dangerous,' 'Three Daring Daughters,' 'Luxury Liner,' 'Two Weeks With Love,' 'Rich, Young & Pretty'. Please write Ron Parker, 847 So. Carpenter, Oak Park, Ill 60304. (6-8-'80)

Wanted: Dolores Del Rio material, stills, magazines, etc. Buy or trade. Douglas Whitney, 349 E. 49th St., New York, NY (6-8-'80)

Wanted: Anything on Shirley Temple, Jane Withers, Gloria Jean. Judy Garland doll as Dorothy. Gloria Cox, 1614 Scottwood, West Memphis, Ark. 71301. (6-8-9-10-'80)

Wanted: **Barbra Streisand** VHS video tapes. Any concerts, specials, interviews, appearances, award presentations, etc. Also want back issue magazines on Streisand. Randy Eimerian, 5824 East Hamilton Avenue, Fresno, California 93727 (6-8-9-'80)

Wanted - any material, particularly stills, on Eleanor Powell in **George White's Scandals of 1935**, (Fred Stanton/King City Joint Union High School, King City, CA 93930) (6-8-9-

WANTED — Soap opera publication prior to Nov. 1977, except Daytimes and Daytime TV. Dates & price, write Mrs. Charles S. Barnett, 29 Maple Lane Bethlehem, Wheeling, W. VA 26003. (6-8-'80)

Looking for book on Jeanette & Nelson — "Farewell to Dreams", and the address of the Friendship Club. Bobbie Young, 1037 Kings Park Rd., Memphis, Tenn. 38117. (5-6-8-'80)

WANTED: Star material to trade. Ty Power, Gable, Flynn, Harlow, Cagney, Garland, etc. Have Temple, Garbo, Dietrich, Crawford, Colbert, Cooper and many more. Also looking to join fan clubs of above. A. Schwarz, 315 College Ave., Ithaca, NY 14850. (8-9-80)

WANTED—Movie magazines (only) with covers of Esther Williams and/or color photos inside. Also video cassettes (VHS) of her movies. Harry Staton, Box 048, Forest Hills, KY 41527. (8-9-80)

WANTED: Original copy of Gone With the Wind. May, 1936 copyright date. Or signed by Margaret Mitchell. Anything originally signed by Clark Gable. Write: L.S. Palinsky, P.O. Box 706, Sterling, Mass. 01564. (8-9-80)

WANT TO JOIN "TOP" STAR FAN CLUBS. WRITE DETAILS TO D. FIORELLO, P.O. BOX 1566, APPLE VALLEY, CA 92307. (TF)

WANTED: any Elvis material, autographs, rare pictures of Elvis and Priscilla, autographs of Clark Gable and Marilyn Monroe. Mrs. Bill R. Carter, 3764 Sugar Spring Rd., Gastonia, N.C. 28052. (8-9-80)

WANTED: Movie Life 1937—cover Ginger Rogers from Stage Door—wearing top hat to sell—February 1949 Movie Story Ava Gardner with Robert Taylor on cover. W. James, 3491 W. 7, Vancouver, BC, Canada. (8-9-80)

WANTED: all types of material on James Stacy and Sam Elliott. Can provide material to trade/sell from files on over 250 stars. Contact: Janet Gonski, 256 Congress Ave., Waterbury, CT 06708. (8-9-80)

DATA WANTED: Baxter, Va. Bruce, Claire Trevor, A. Rutherford, M. Sullivan, Bankhead, Grace Moore, L. Darnell, Carole Landis, Ann Dvorak. **MAGAZINES:** **SCREEN ROMANCES**—June '34, June '35, Sept. '35, June '36, Oct. '41, Oct. '37, Feb. '39, May '39. **MOVIE LIFE**—April '41. **MOVIE SHOW**—Jan. '43. Richard Hayes, 10940 1/2 Hortense Street, North Hollywood, CA 91602 (8-9-80)

WANTED.

CELEBRITY PAPERDOLLS

Have to trade: Heinie, Davis, MacDonald, Liz Taylor, Doris Day, Ava Gardner. Send for list. C.M. Traw, Box 18202, San Jose, CA 95158. (8-9-80)

WANTED. Early 40's WWII movie, one-sheets for trade, cash—preferably trade. Bo Rinaldo, 25 sherwood Avenue, Ossining, New York 10562. (8-9-80)

WANTED—16mm Laurel and Hardy comedies in excellent condition. Westleigh C. Heath, 262 No. 54th St., Springfield, OR 97477 (8-9-80)

Wanted: All material on Barbra Streisand, Annette Funicello, Jean Harlow and Judy Garland. Will buy or trade. Have material back to the 1930s—1980s to trade/sell. Jeff Johnson, 10268 Carefree Dr., Santee, CA 92071. (8-9-80)

WANTED. Fellow collectors buying, selling, trading rare posters. Sample: framable 20's, 30's windowcards — John Barrymore, Miner's, Decos. Bo Rinaldo, 25 Sherwood Avenue, Ossining, New York 10562. (8-9-'80)

DEREK JACOBI

Does anyone have any info on him? I want ANY kind of media material on this fine British actor, (I, Claudius, PBS — Hamlet, Richard II) also willing to correspond with those of you who share my interest or can provide any kind of lead that I can follow through on. Write me today. Carol Waskowski, 21020 Yale St., Clair Shores, MI 48081 (8-10-'80)

HEDY LAMARR COLLECTOR wants scrapbooks, clippings, candid & color & B&W portraits club material., V Ferraro, 3902 Barcelona St., Tampa, FL 33609. (8-11-'81)

WANTED TO BUY

WANTED: Darnell portraits from No Way Out; The Great John L.; Slatery's Hurricane; The Lady Pays Off; Second Chance; Anna and the King of Siam. M.W. Godwin, Rt. 5, Dunn, NC 28334. (8-2-'81)

WANT Hollywood Studio Mag., November 1972 — "Pride & Prejudice". Send info, price to Craig Dion, 29 Dartmouth Rd., Walpole, MA 02081. (8-9-'80)

"I'm compiling an extensive list of stars and their pets. Please send me what you have (cat, dog, etc.) and names of each. Harry Burnham, 7 Commonwealth Court, Brighton, Mass 02135. (8-9-10-11-'80)

Information wanted on Priscilla Lawson — Aura in *Flash Gordon*. T. Sand, 7966 Melrose Ave., Los Angeles, CA 90046. (8-9-'80)

Interested in any and all material on Tyrone Power. Also for sale, silent movie posters 14x36 late 20's. Mint condition. Many big names. Send SASE for information. Debbie Horvat, 17911 Butler St., Irvine, California 92715 (8-9-'80)

FOR SALE

HARD-TO-FIND PHOTOS. Black & white. Star's etc. reasonable. Write what you need to Studio Collector's Club Photo Dept., P.O. Box 1566, Apple Valley, CA 92307.

MOVIE MEMORABILIA. Write for catalogue on your interests. Daphne Dicastri, 901 Foul Bay Road, Victoria, B.C., Canada V8S 4H8.

FAN CLUBS

Want to join "Top Stars" fan clubs. Send details to D. Fiorello, P.O. Box 1566, Apple Valley, CA 92307.

The International Al Jolson Society currently looking for new members in newly formed southern California chapter of Al Jolson Society. For information re: Membership please write: Jolson Society, P.O. Box 84185, Los Angeles, CA 90073. (8-9-10-11-12-2-81)

FAN CLUBS—Free listings. Planning index on U.S./European fan clubs. Send your listing, details to Fan Club Ed.: Bob Kendall, P.O. Box 1566, Apple Valley, CA 92307.

LUCY LOVERS UNITE! Join WE LOVE LUCY. \$6 annual dues. Newsletter, photos, lapel pin, etc. Write: P.O. Box 480216, Los Angeles, CA 90048. (8-3-'81)

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GWTW COLLECTORS CLUB, free details, write to: Jim Ridenour, 1 West Old Liberty Rd., Sykesville, MD 21784.

Join: Memorial Clubs: Elvis, Dean, Wayne, Monroe, Garland, Harlow, Garland, Valentino. Each \$4.50, Chaw Mank, Staunton, IL 62088 (6-8-'80)

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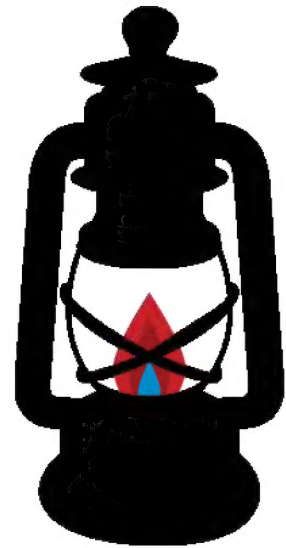
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